

Grab your blanket and get ready to cuddle up with this timeless collection of PEANUTS goodness! Featuring brand-new adventures with Charlie Brown and the gang alongside classic strips from legendary creator Charles M. Schulz, this is the perfect read for old and new fans alike. Whether you want to take a seat at Schroeder's piano or seek counsel at Lucy's psychiatric booth, this volume features all your favorite friends in the neighborhood and has something for everybody.



kaboom!™

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"Snoopy, Charlie Brown, Peppermint Patty, and the rest of the gang pop off the pages in this hilarious, heartfelt love letter to one of the most enduring comic strips of all time... Schulz's legacy is clearly in good hands."

— David Pepose, NEWSARAMA

"PEANUTS always makes me laugh. I can't get enough."

— Skye Guerrero, COMICVINE

Schulz

PEANUTS Volume Five

kaboom!

Charles M. Schulz

PEANUTS™

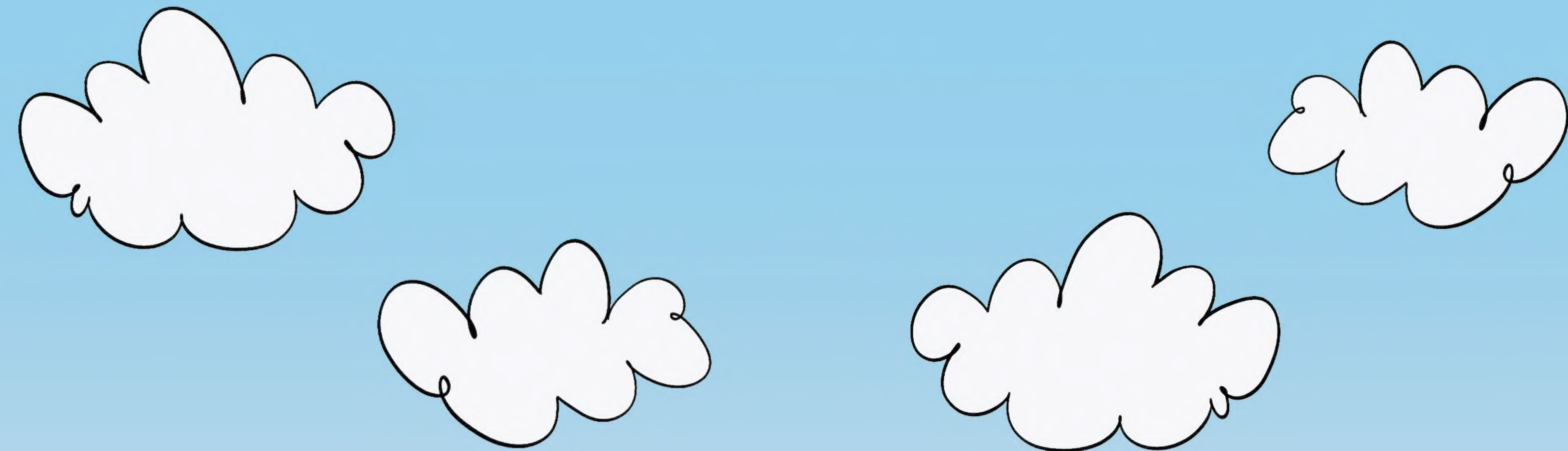
VOLUME FIVE



Charles M. Schulz

PEANUTS™





Special thanks to the Schulz family, everyone at Charles M. Schulz at Creative Associates, and Charles M. Schulz for his singular achievement in shaping these beloved characters.

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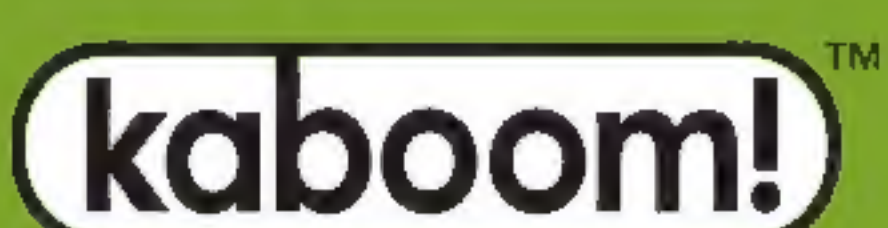
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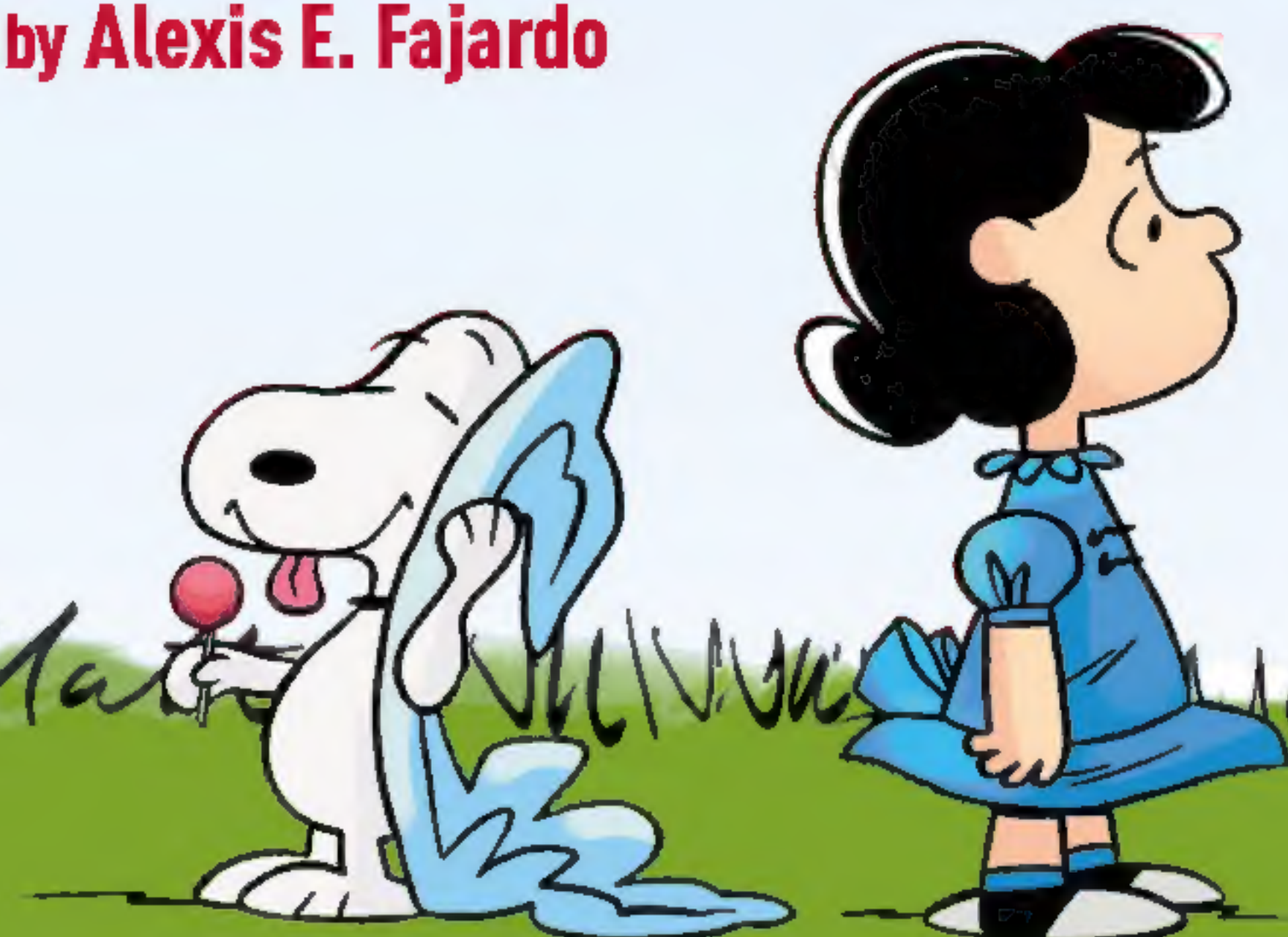
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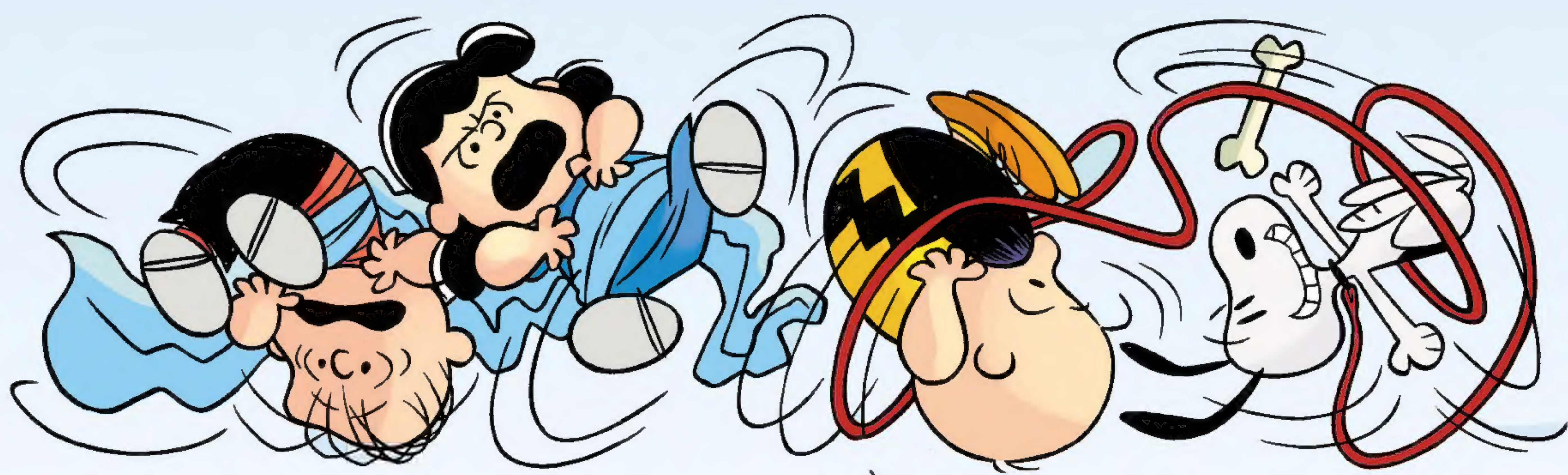
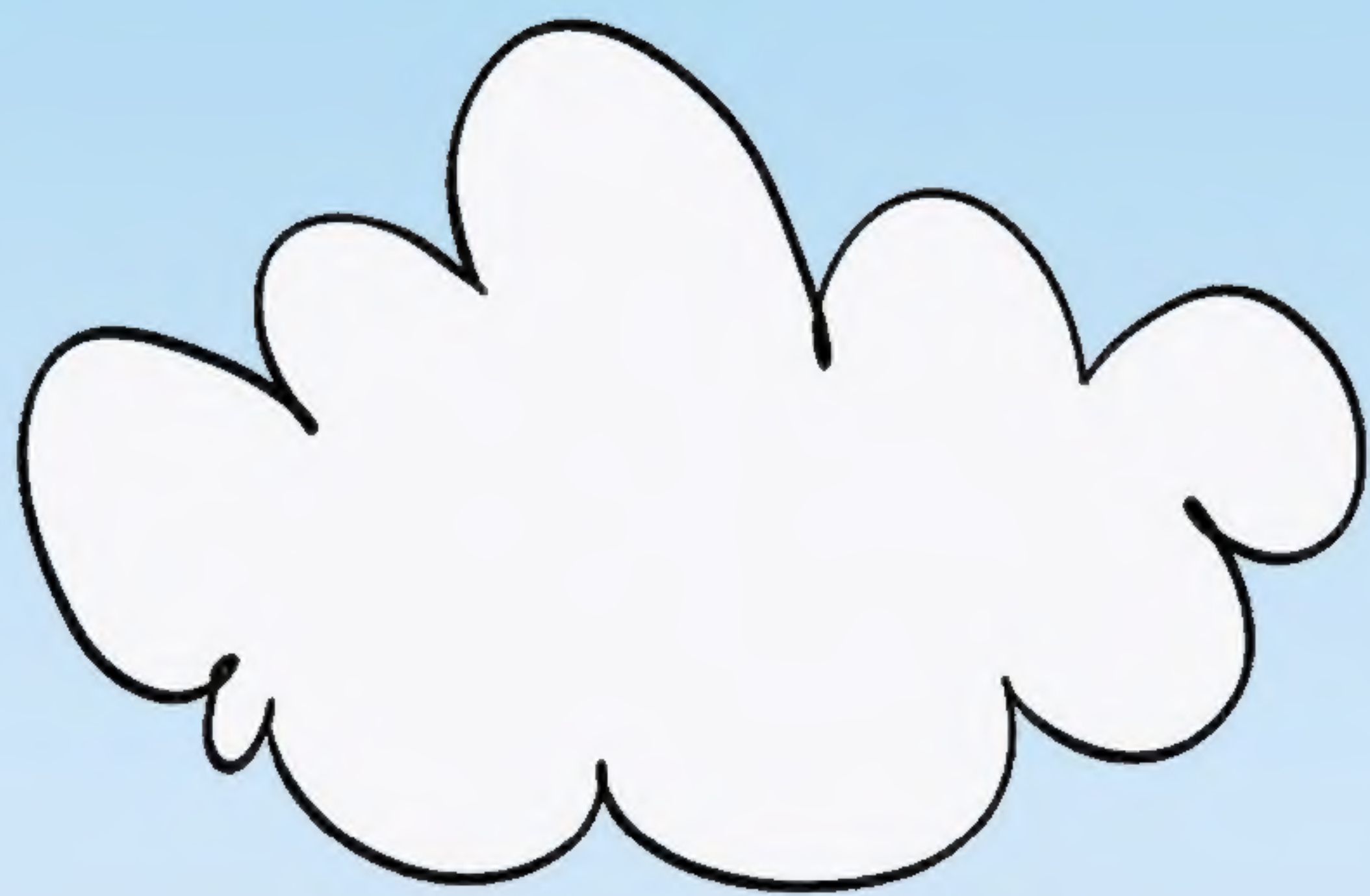
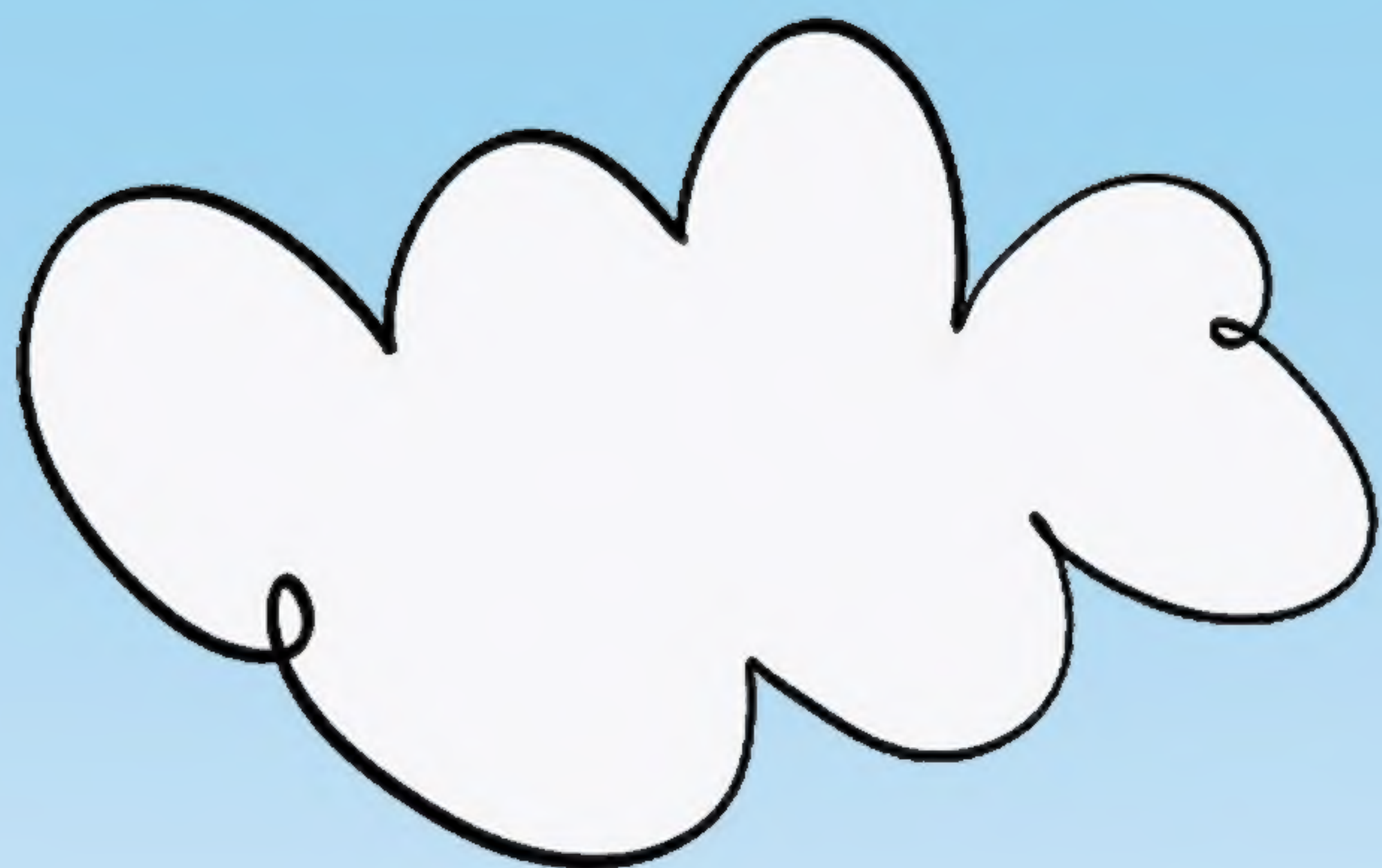
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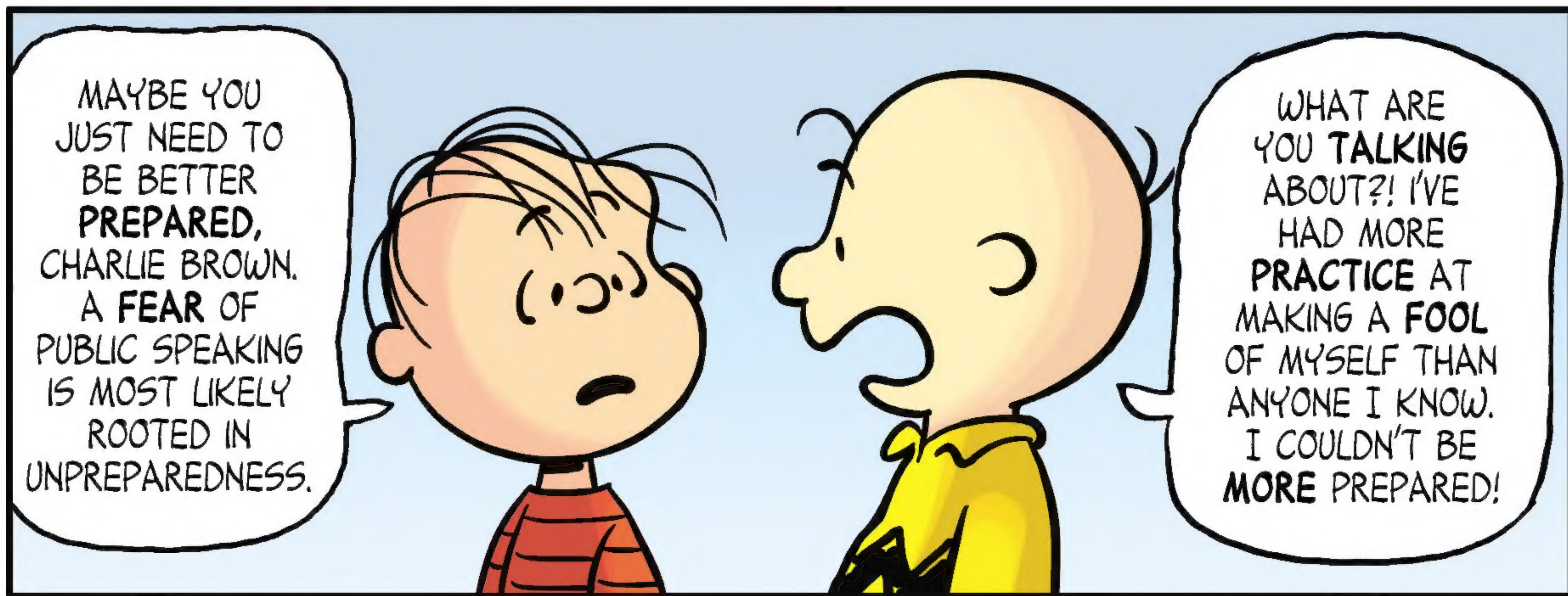
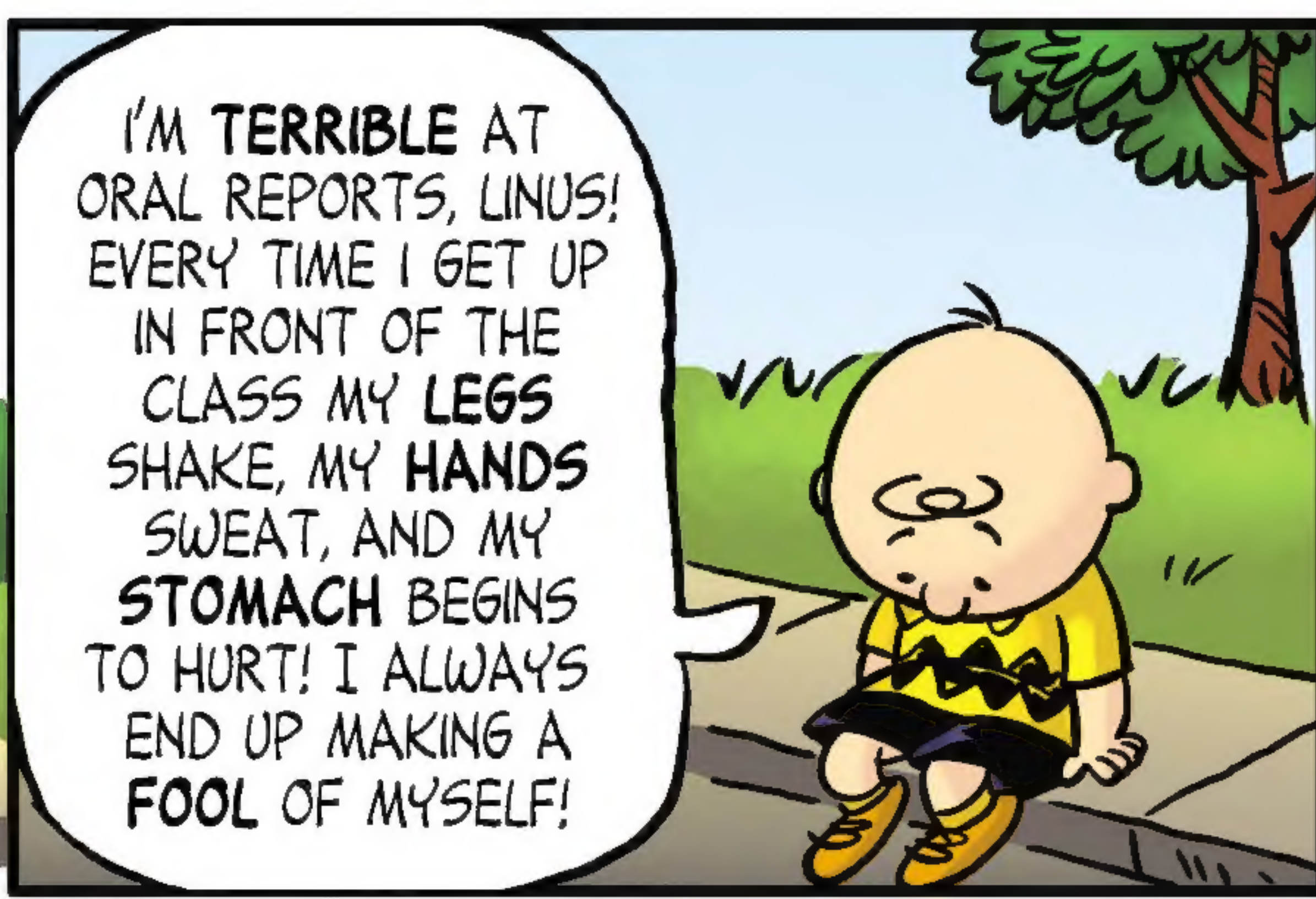
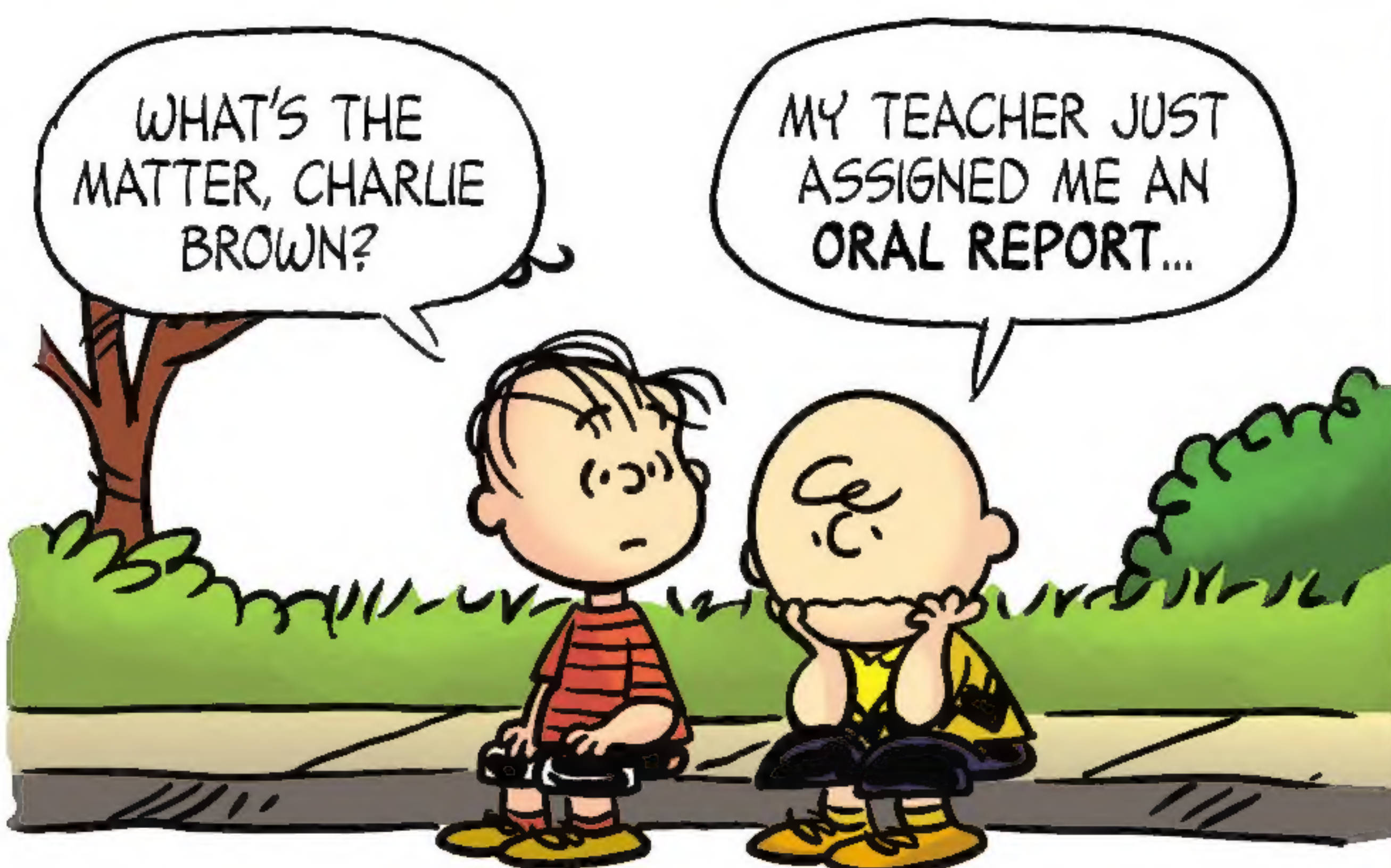
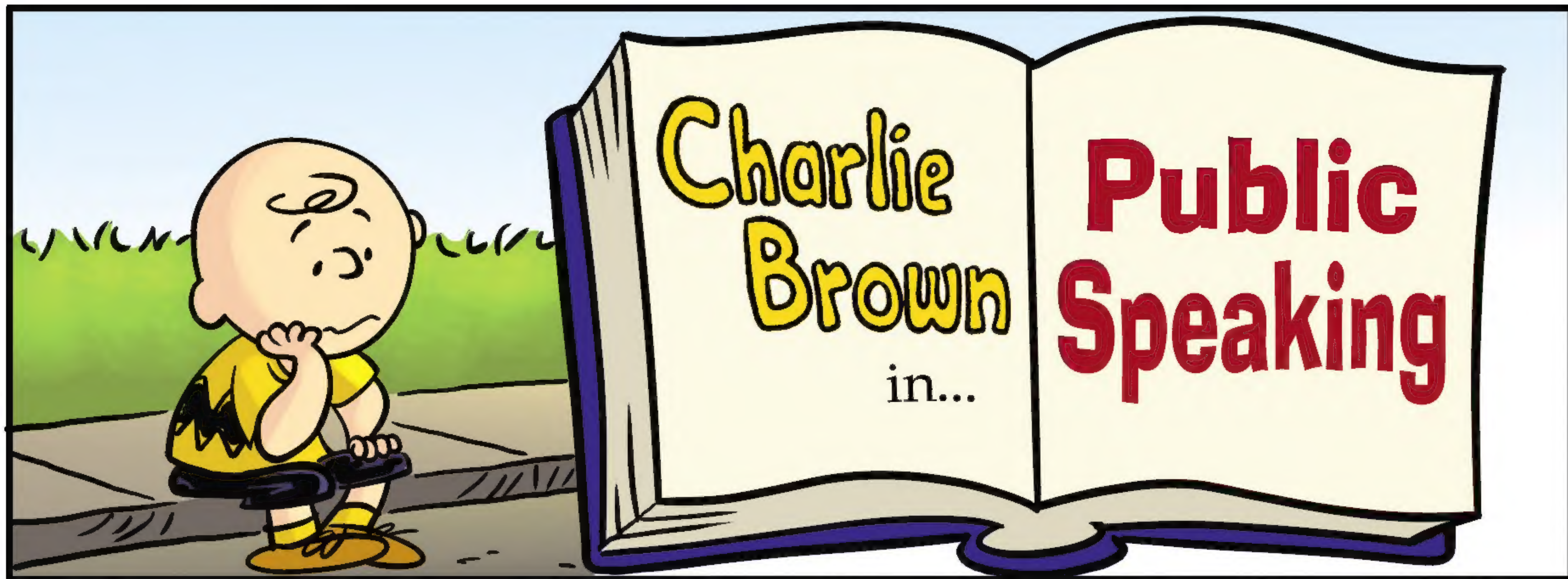
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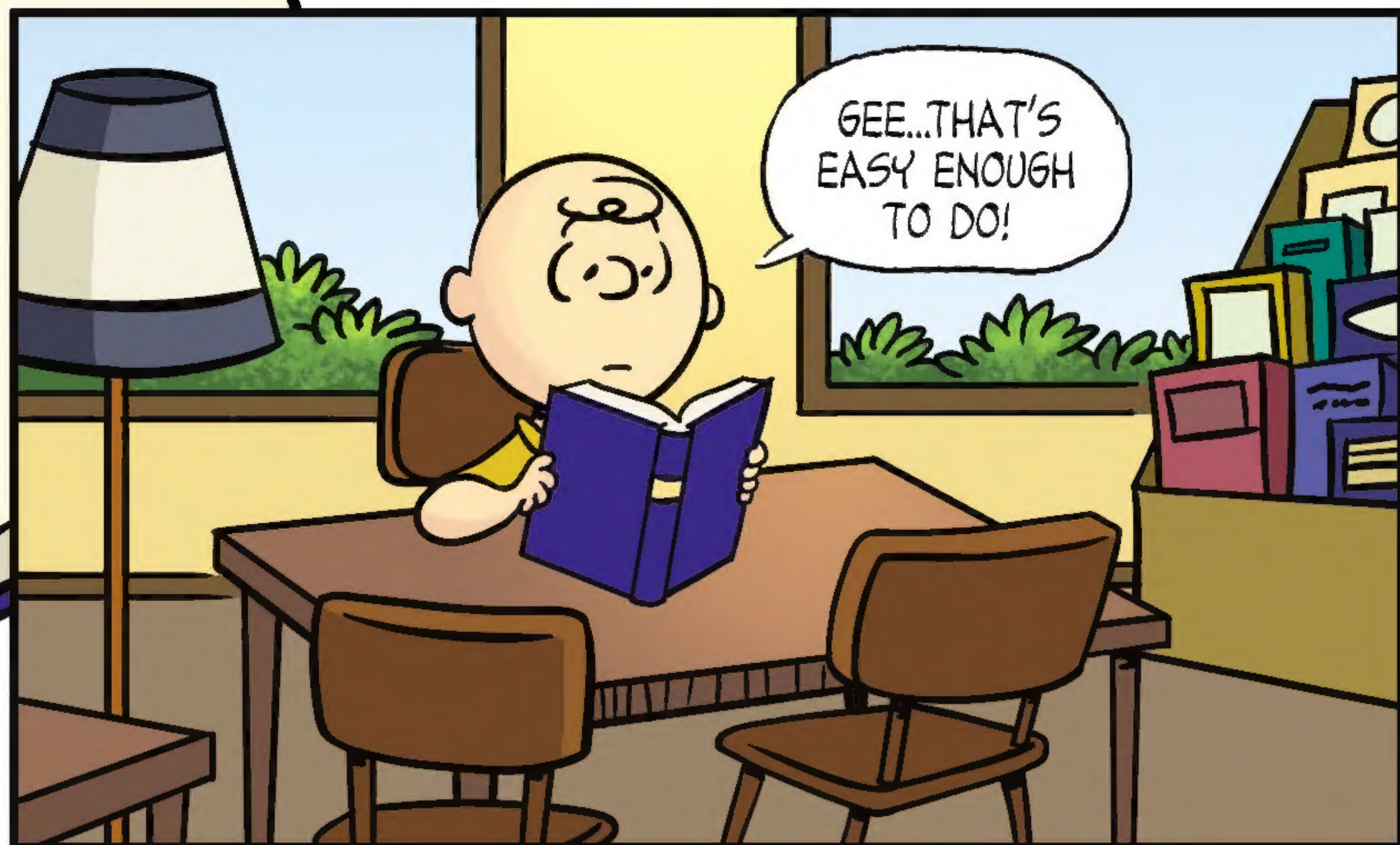
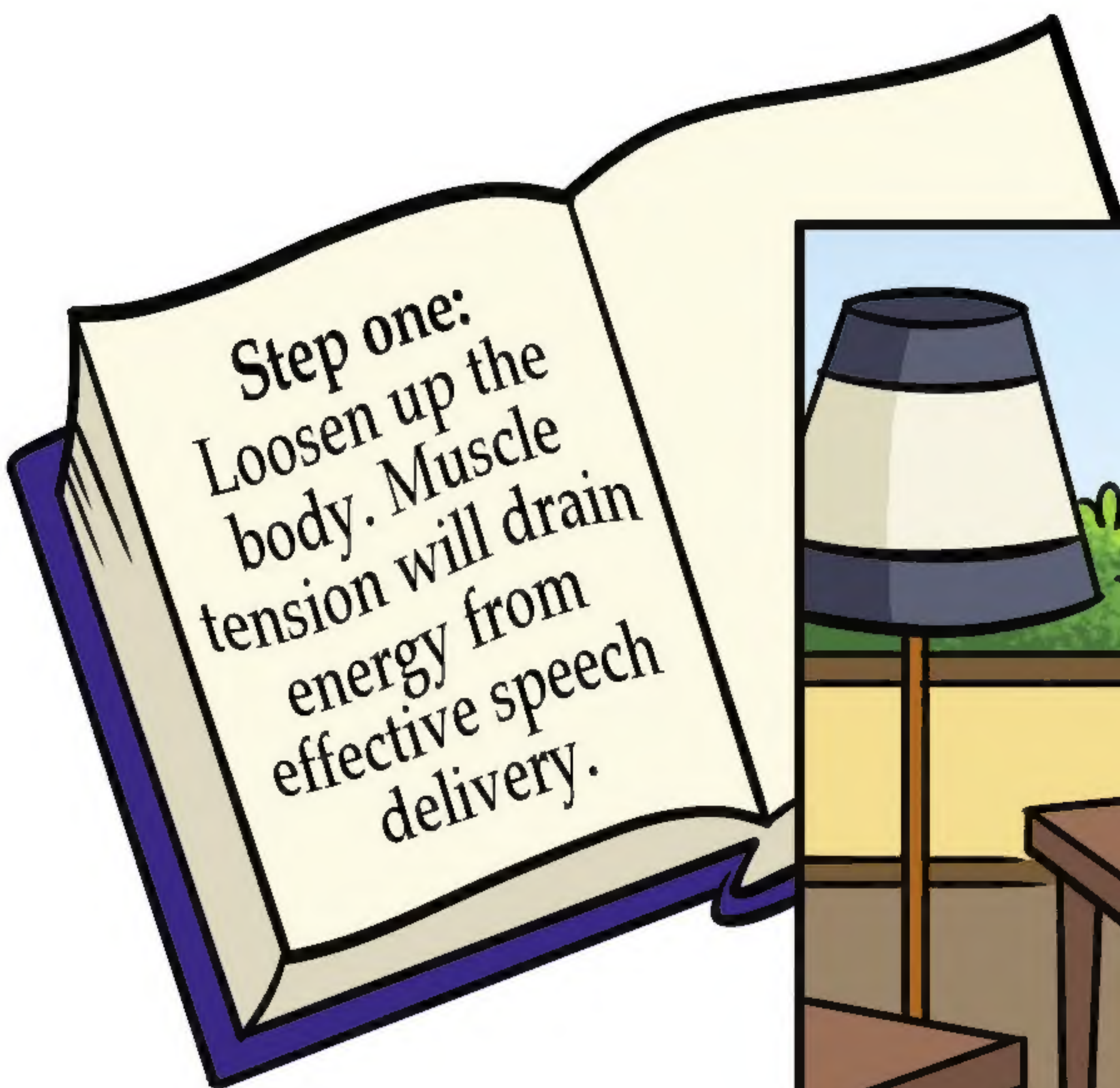
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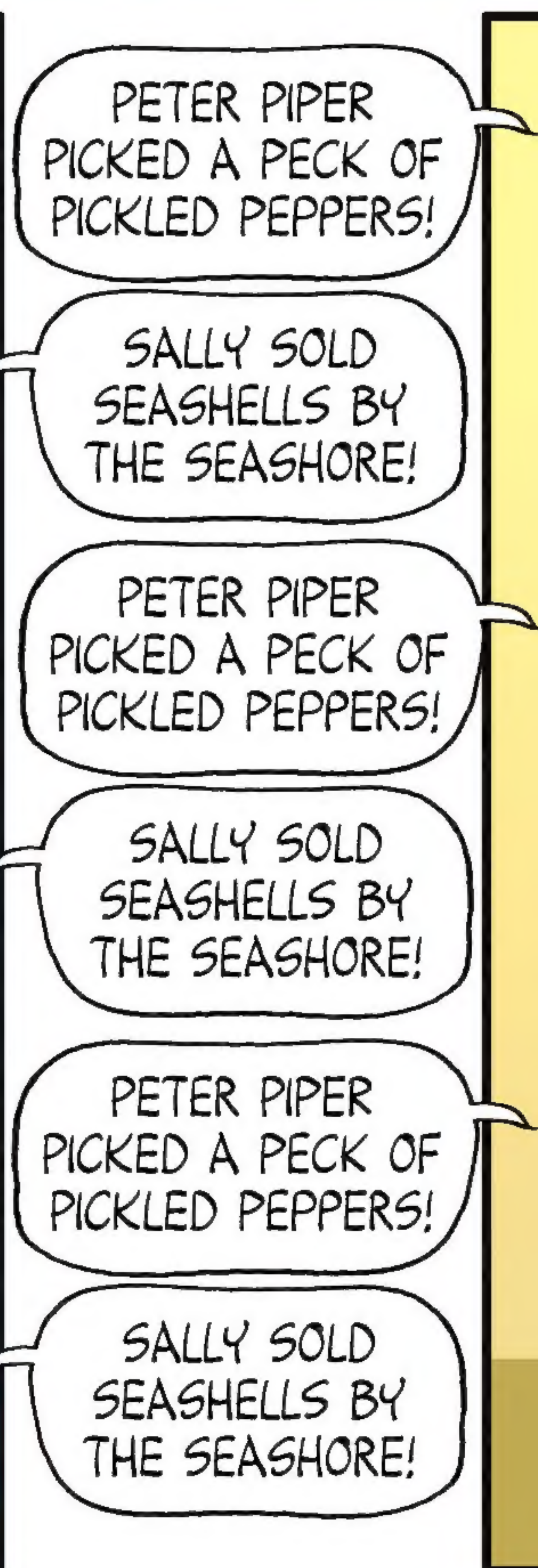
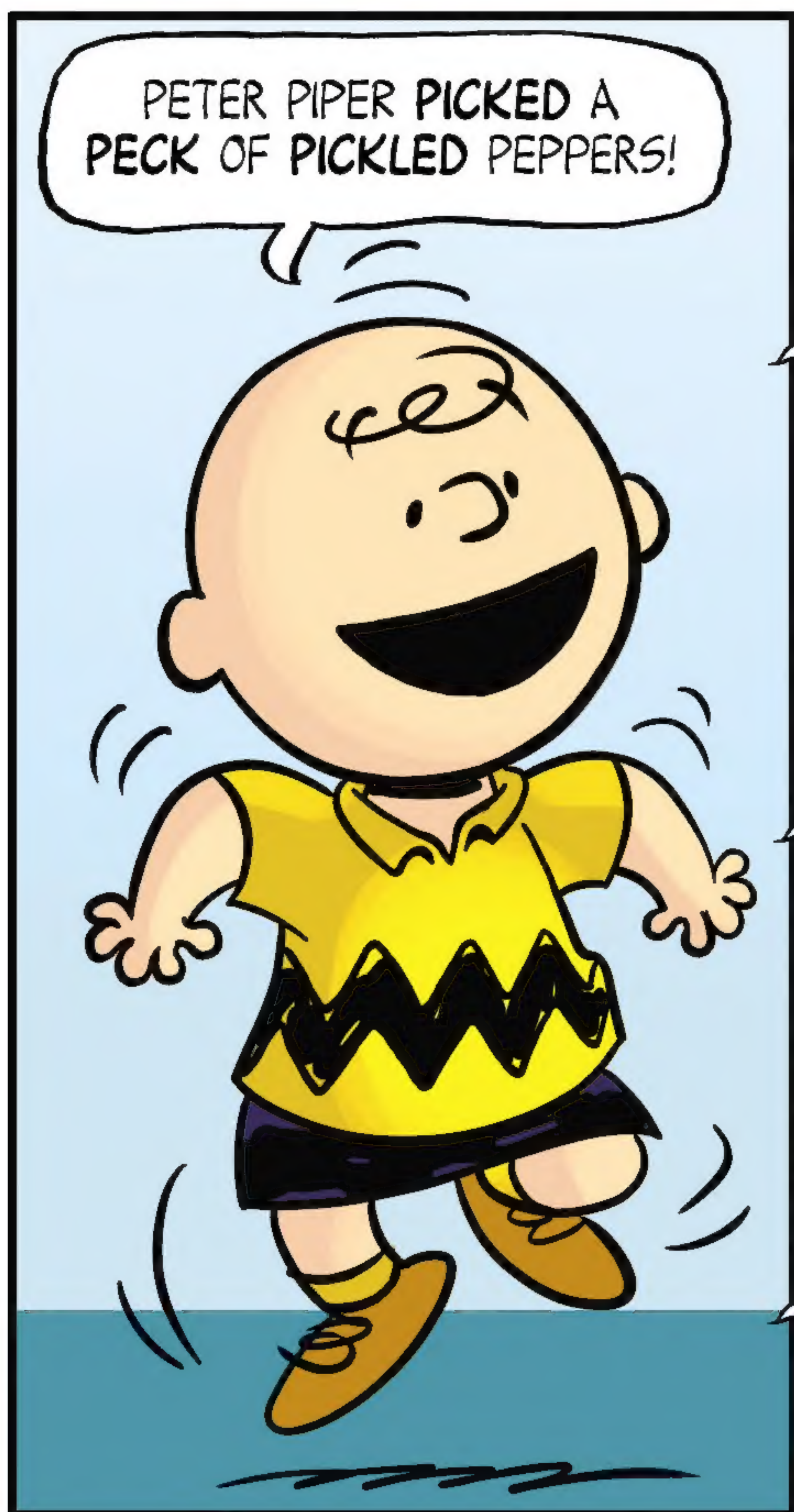
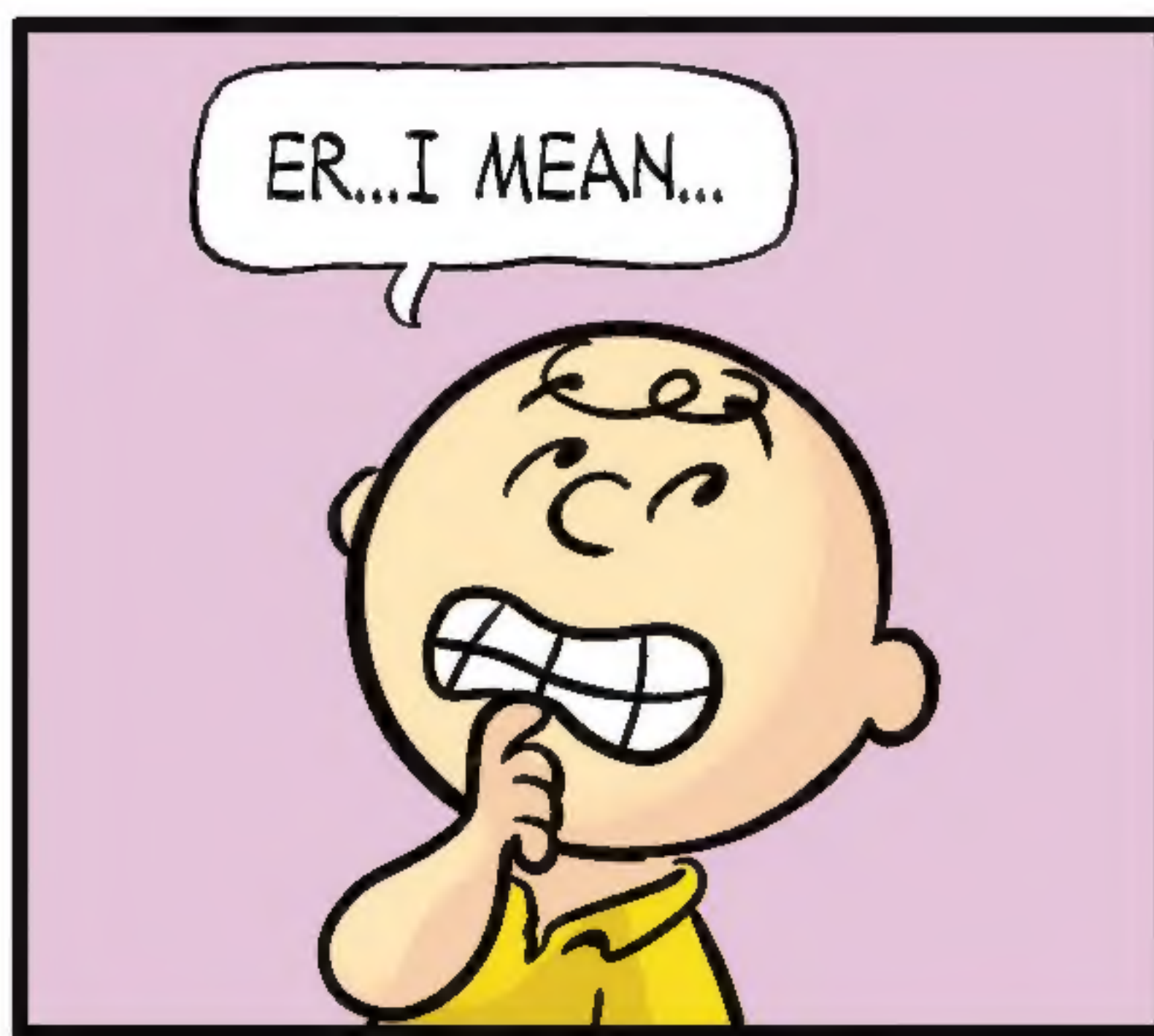
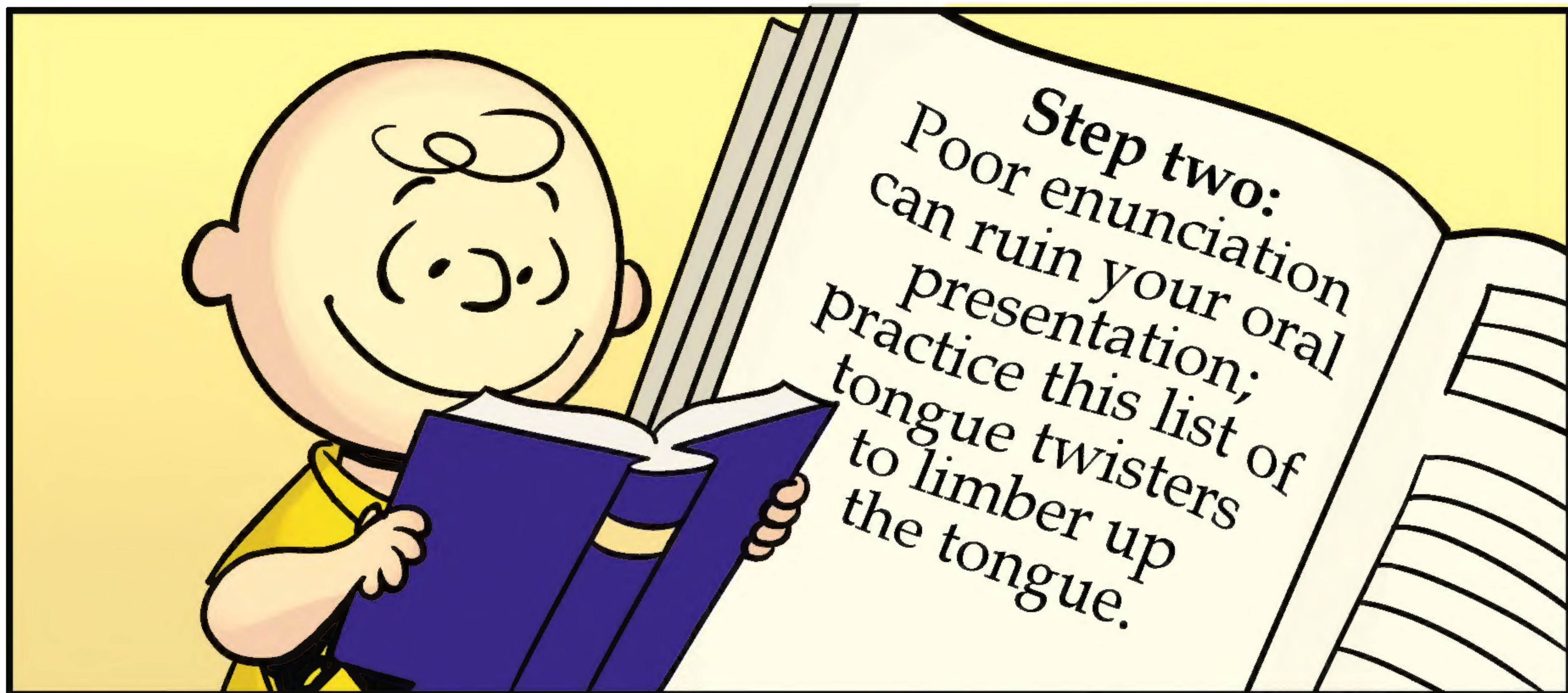


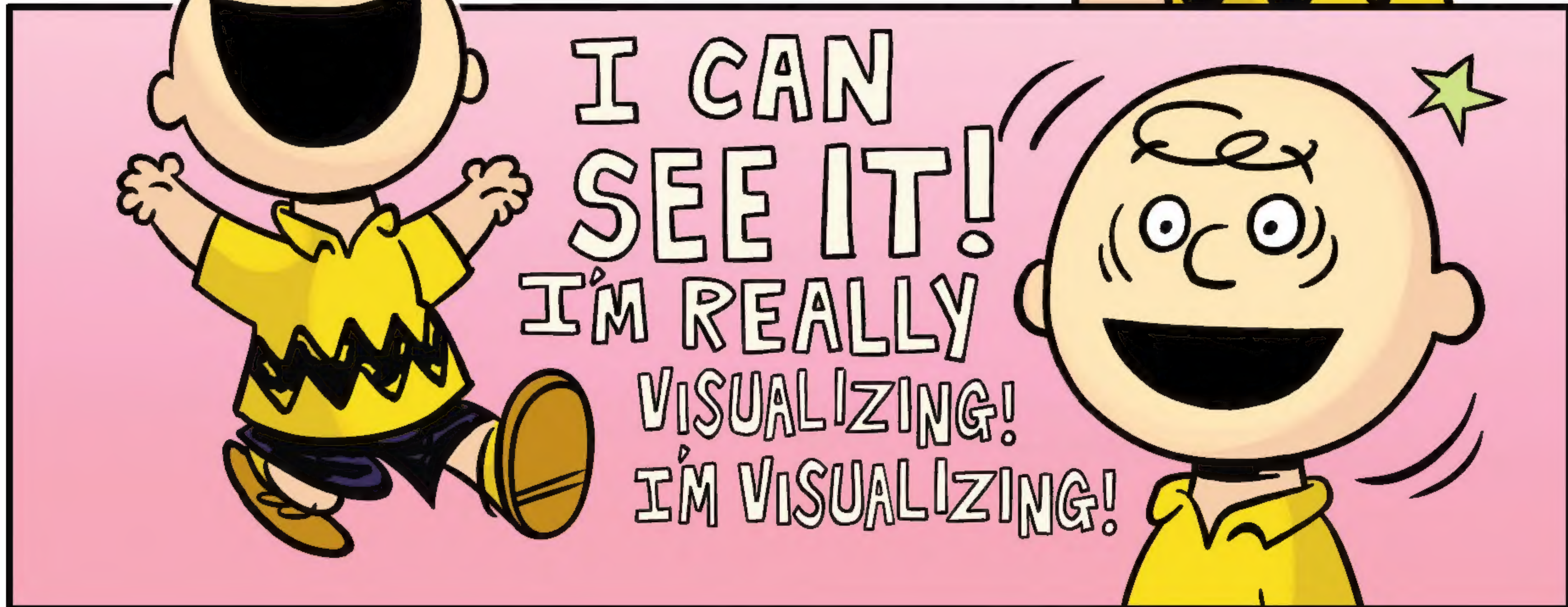
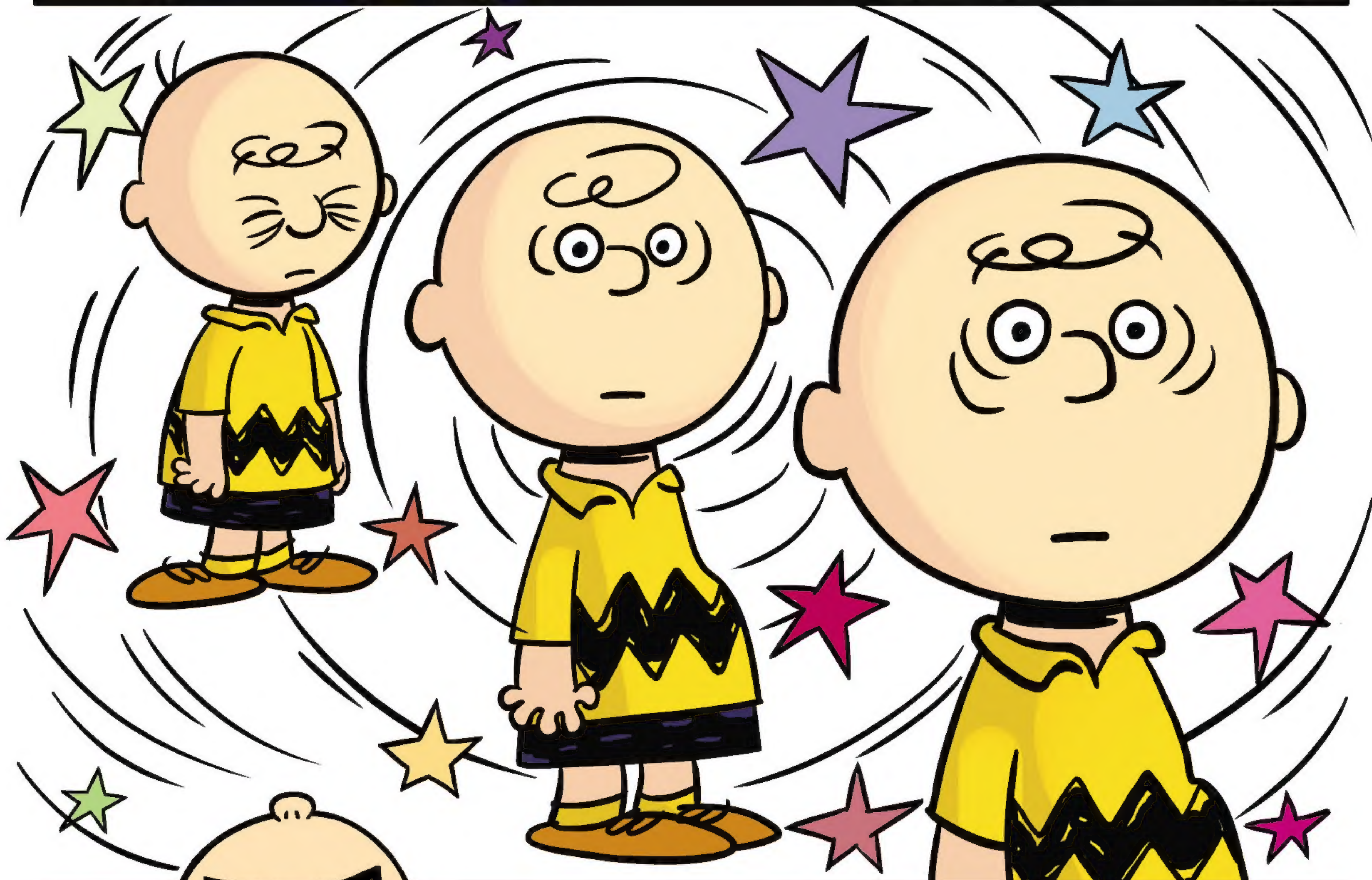
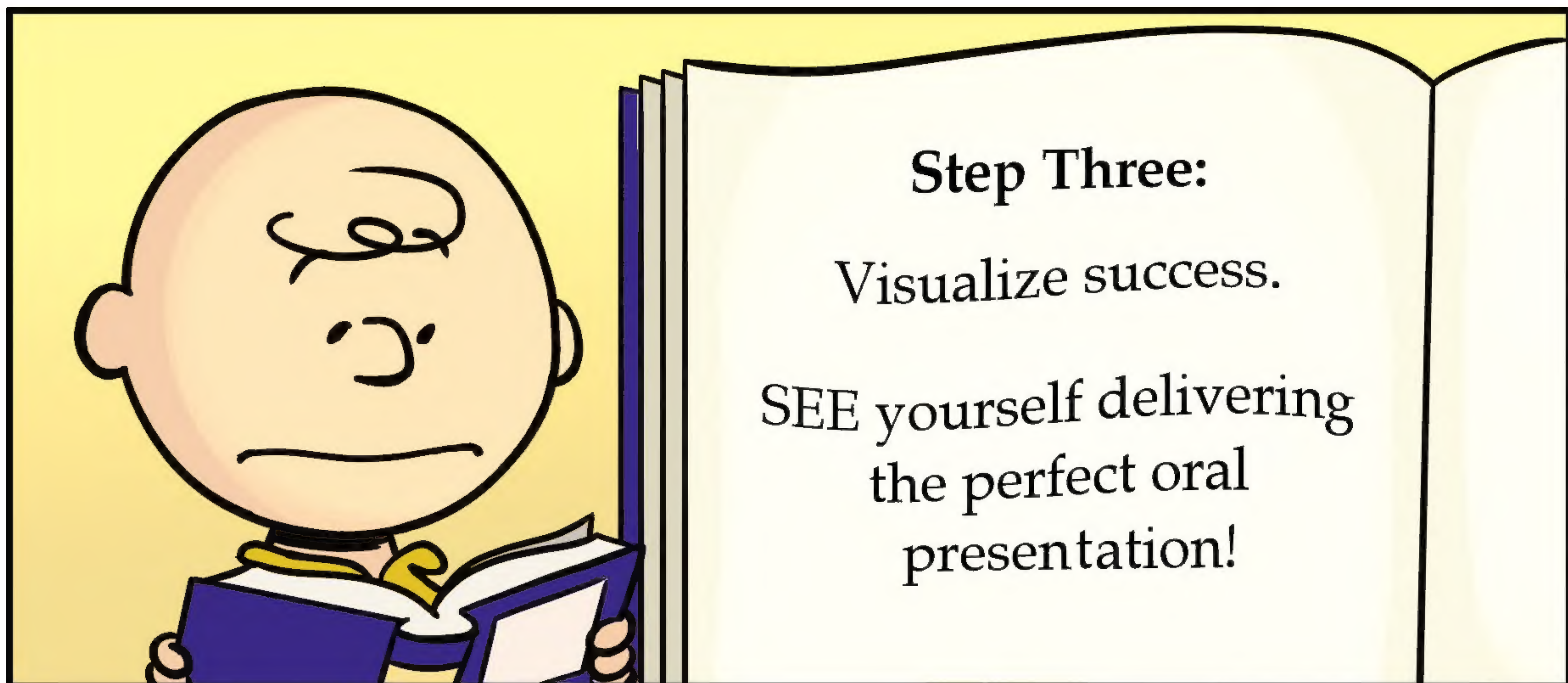


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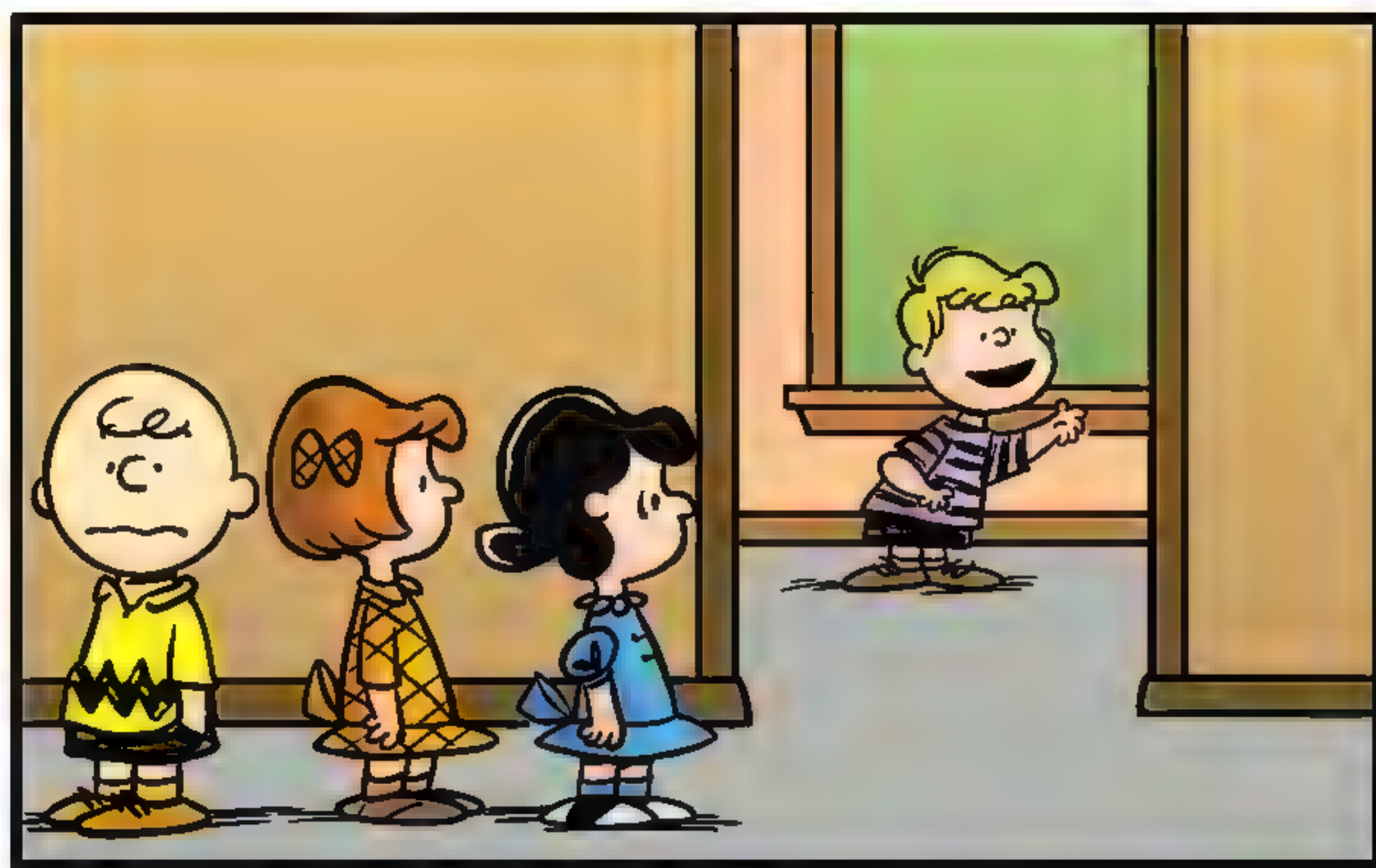
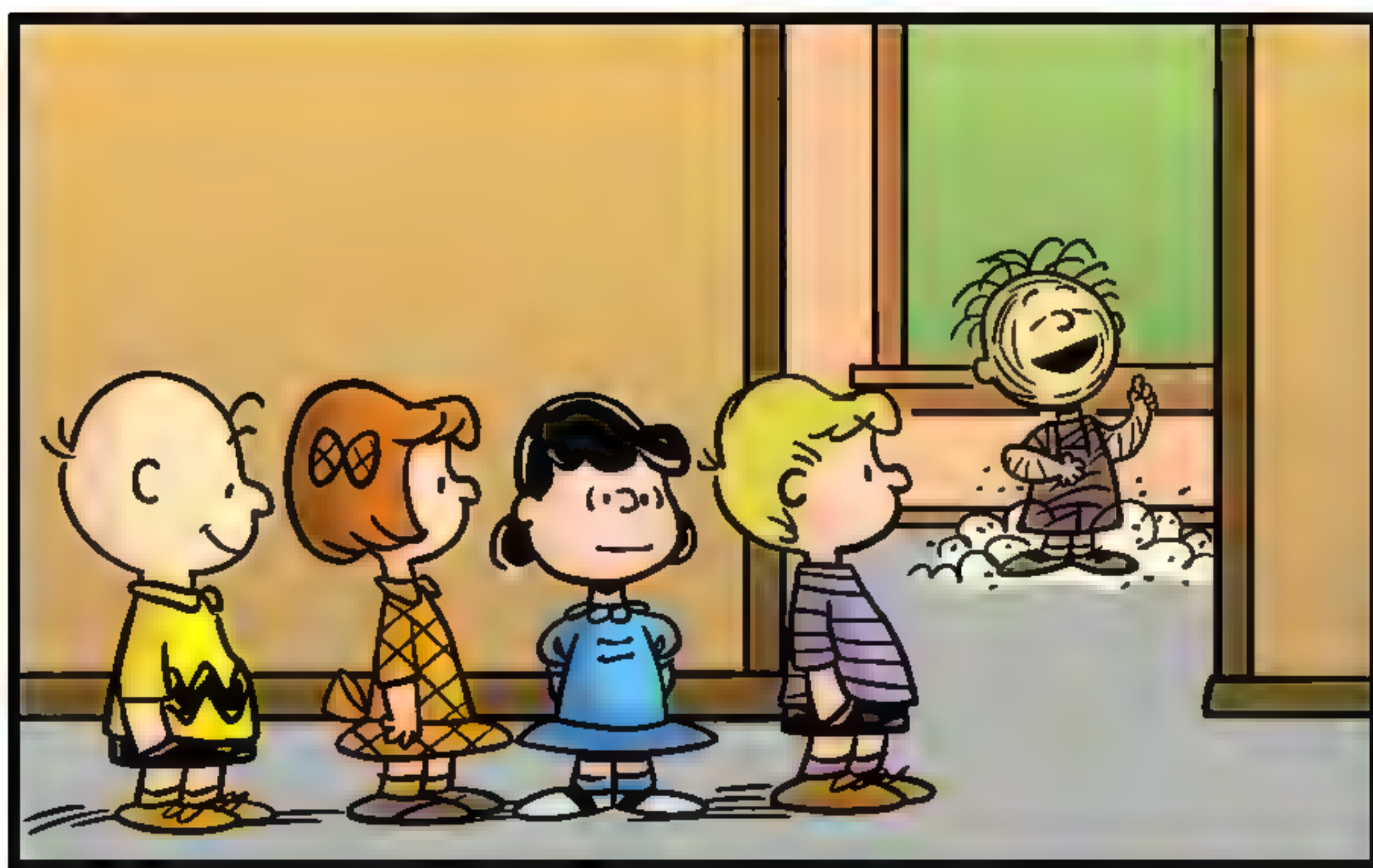






MONDAY
MORNING...

YOU WERE RIGHT,
LINUS! ALL I NEEDED
WAS **PREPARATION!** AND
I PREPARED ALL WEEKEND
LONG AT THE **LIBRARY!**
THIS REPORT WILL
BE A **CINCH!**



GULP!



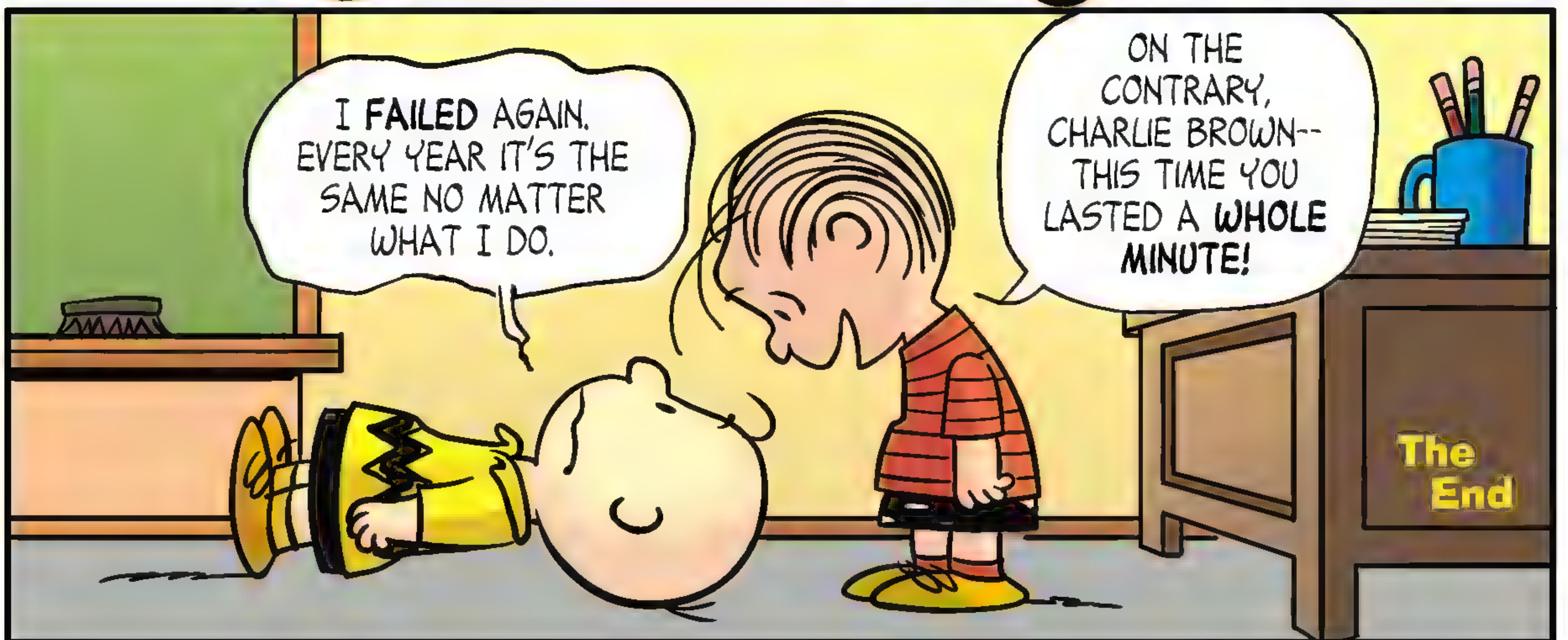
I'M UP
NEXT!



VISUALIZE!
VISUALIZE!



HERE GOES!



PEANUTS[®] by SCHULZ

WATCH THIS SPACE
FOR SPECIAL
ANNOUNCEMENT



THIS
IS
IT!



THIS IS
NATIONAL
DOG WEEK

IT IS?



WELL! I'M VERY
HAPPY FOR YOU



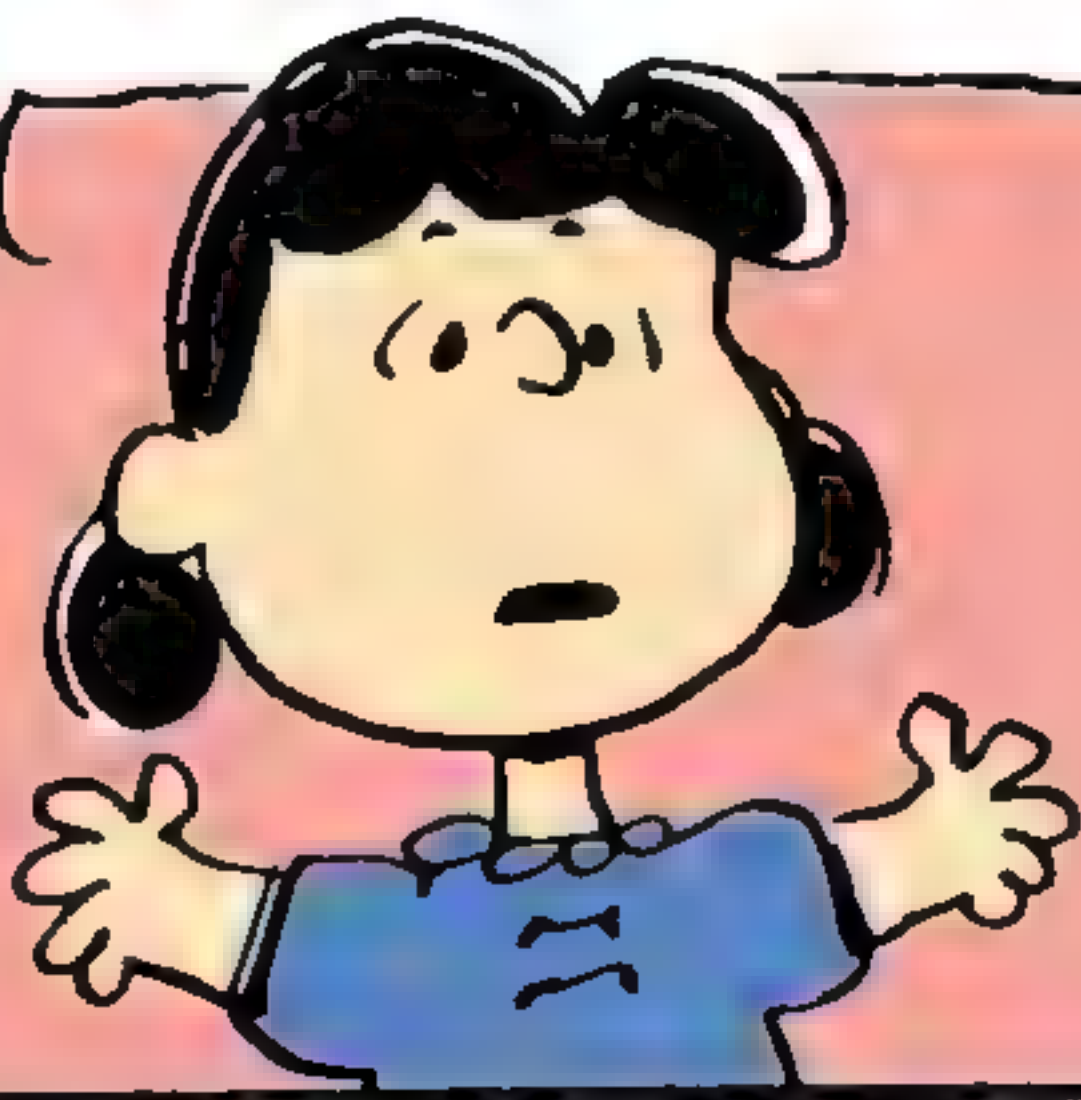
YOU DOGS PERFORM A GREAT
SERVICE TO MANKIND, AND YOU
DESERVE A SPECIAL WEEK...

NATIONAL
DOG WEEK



DOGS ARE FAITHFUL AND TRUE, AND A
TRIBUTE LIKE THIS IS THE VERY LEAST
THAT WE CAN DO FOR THEM!

DOG WEEK



I HOPE YOU HAVE A
VERY GOOD WEEK...



IS THERE ANYTHING
SPECIAL I CAN
DO FOR YOU?

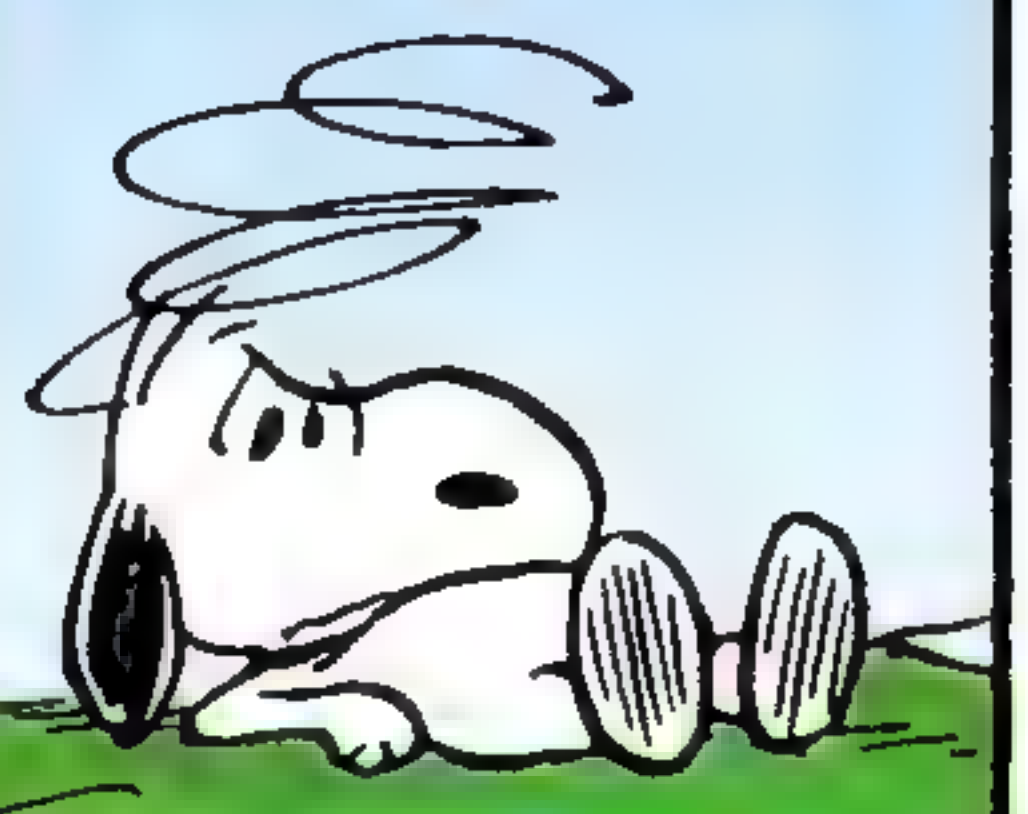
THIS IS
NATIONAL
DOG WEEK

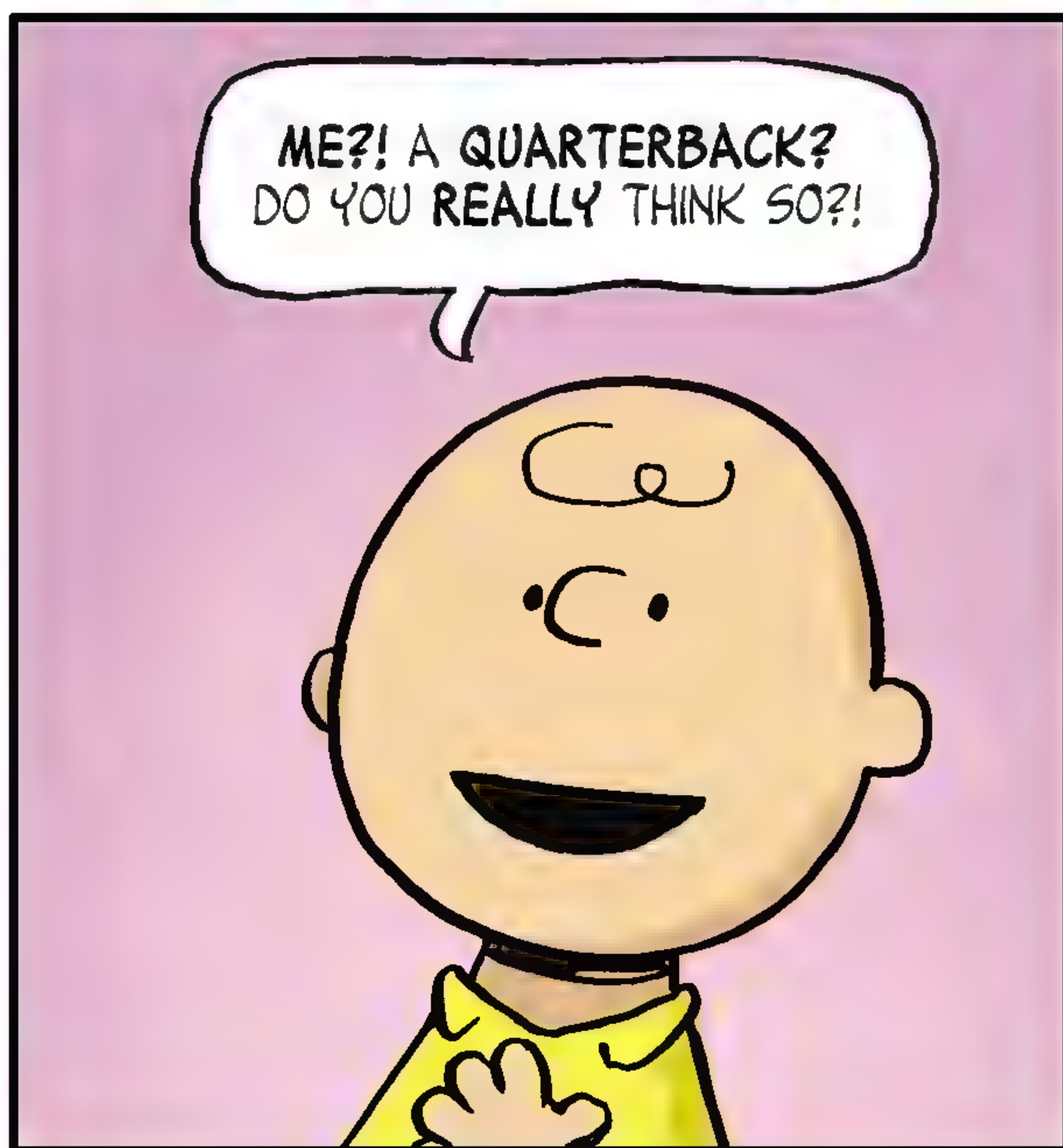
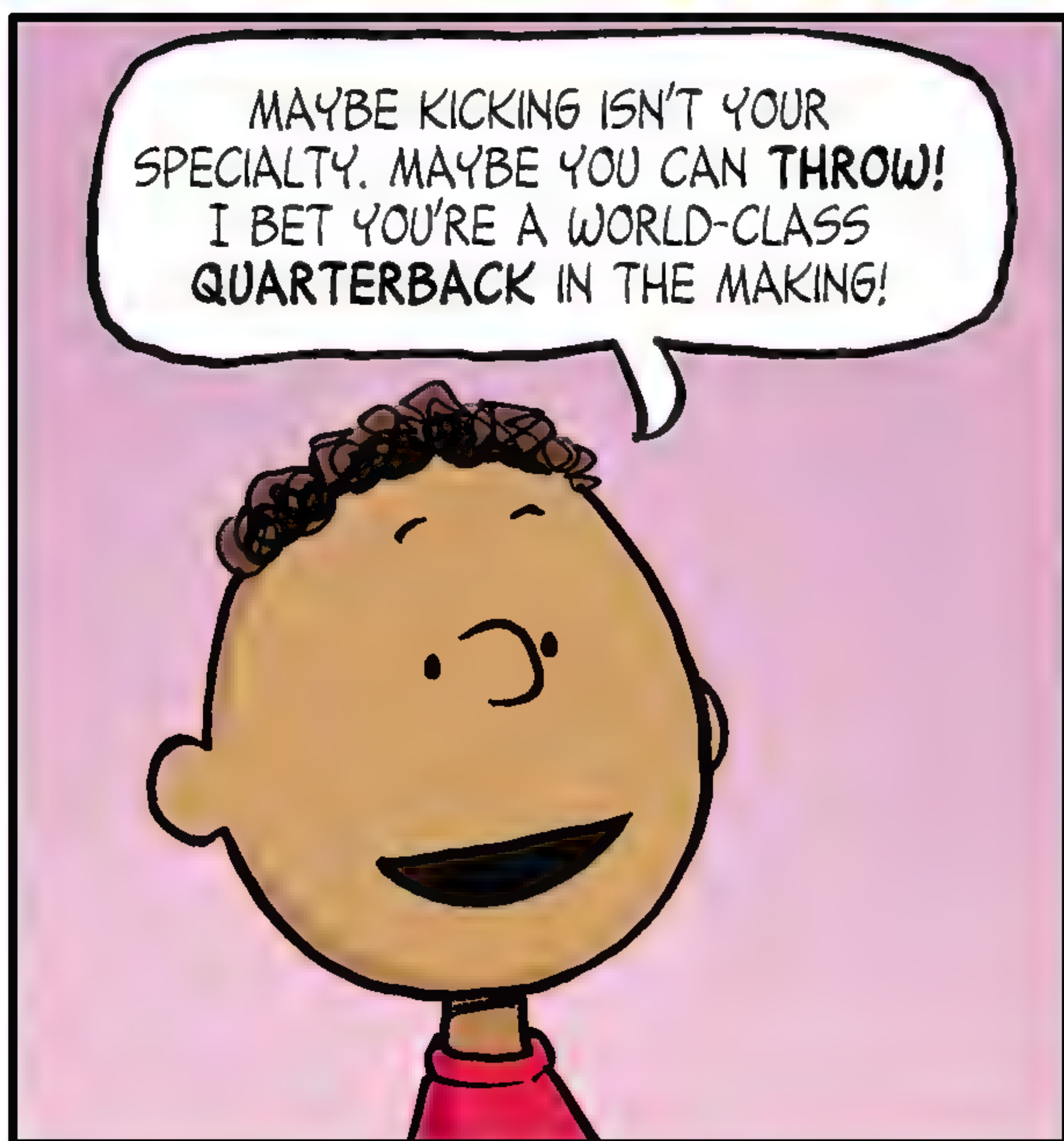
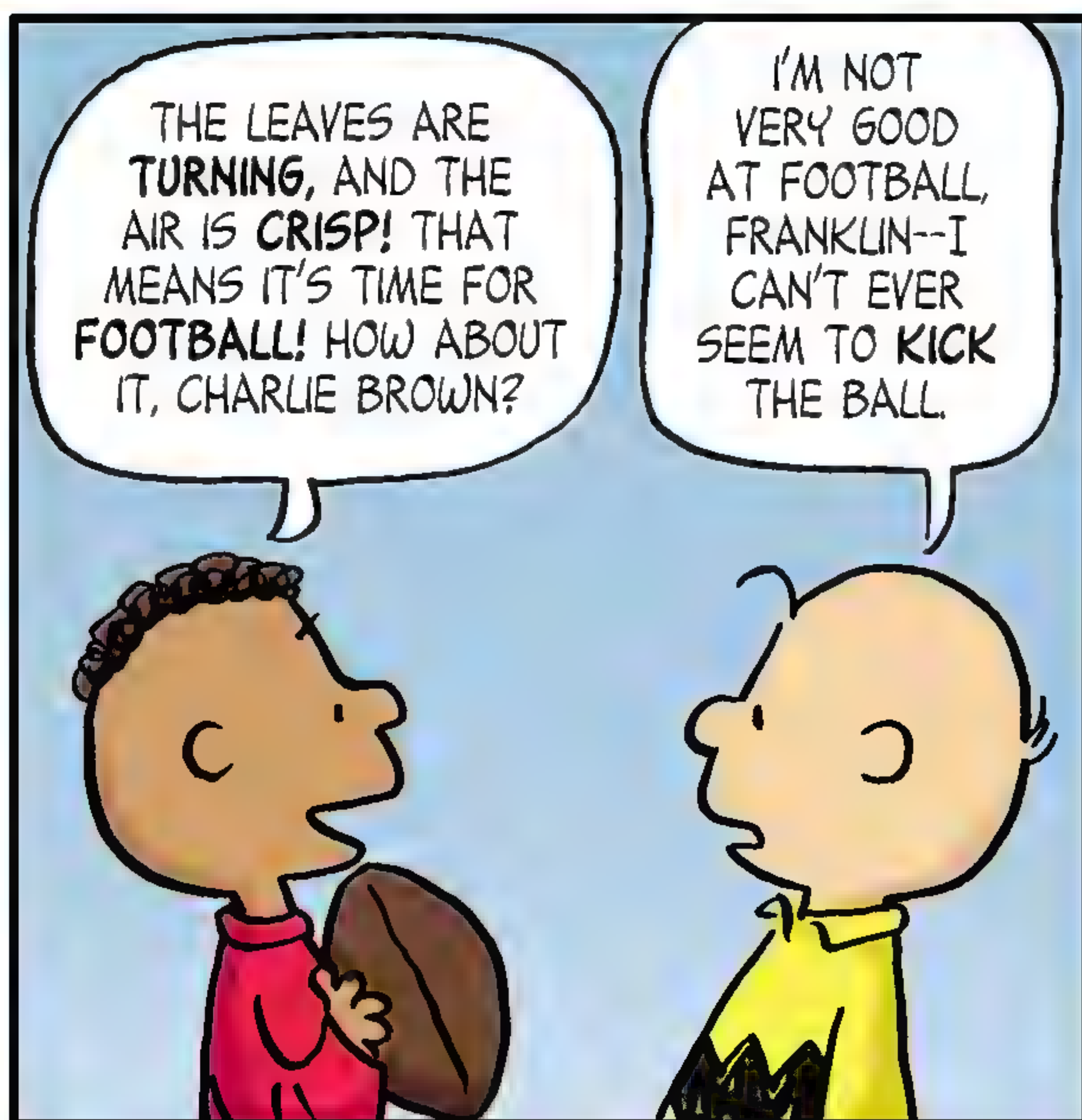


THIS IS
NATIONAL
DOG WEEK

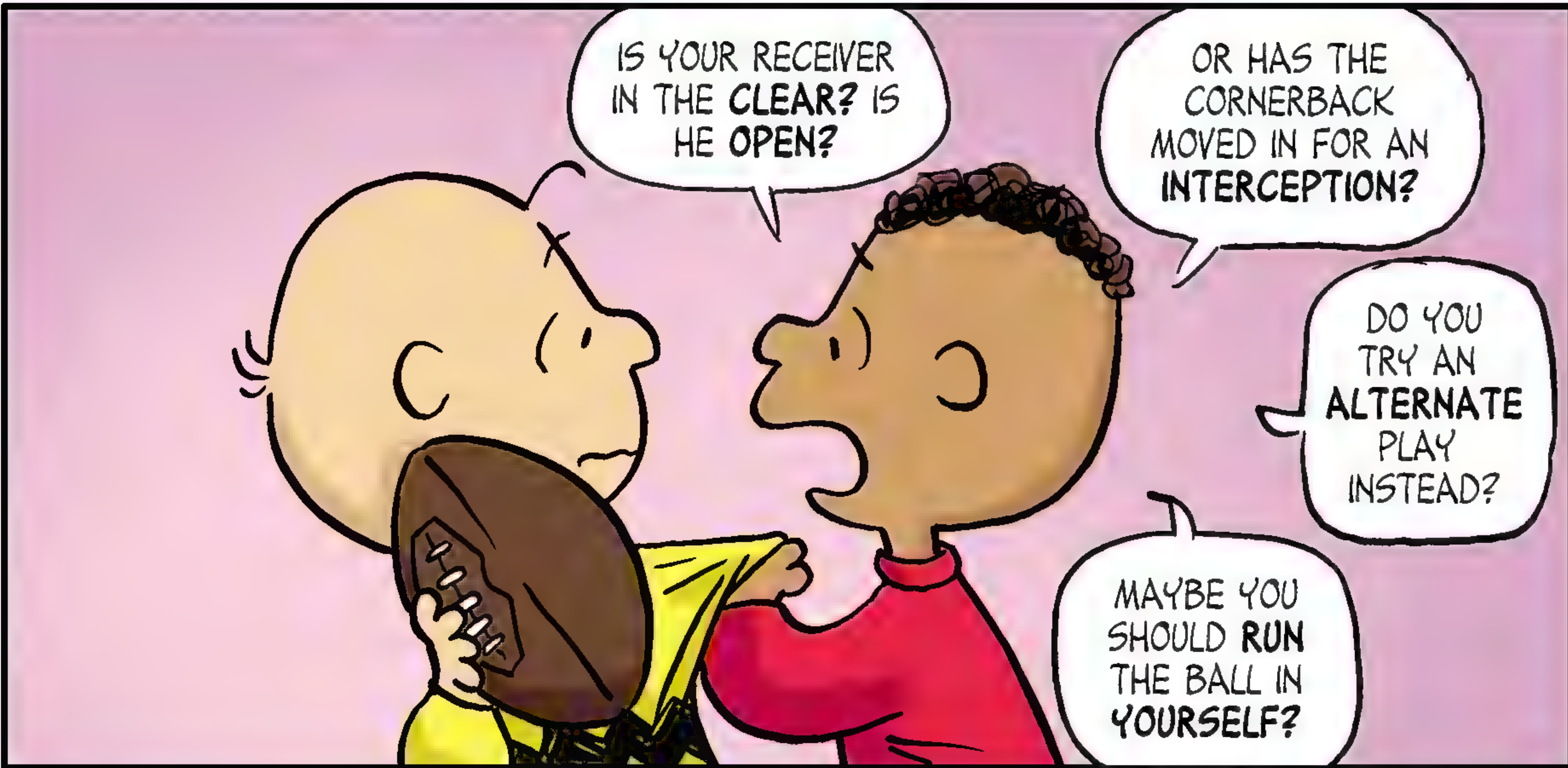
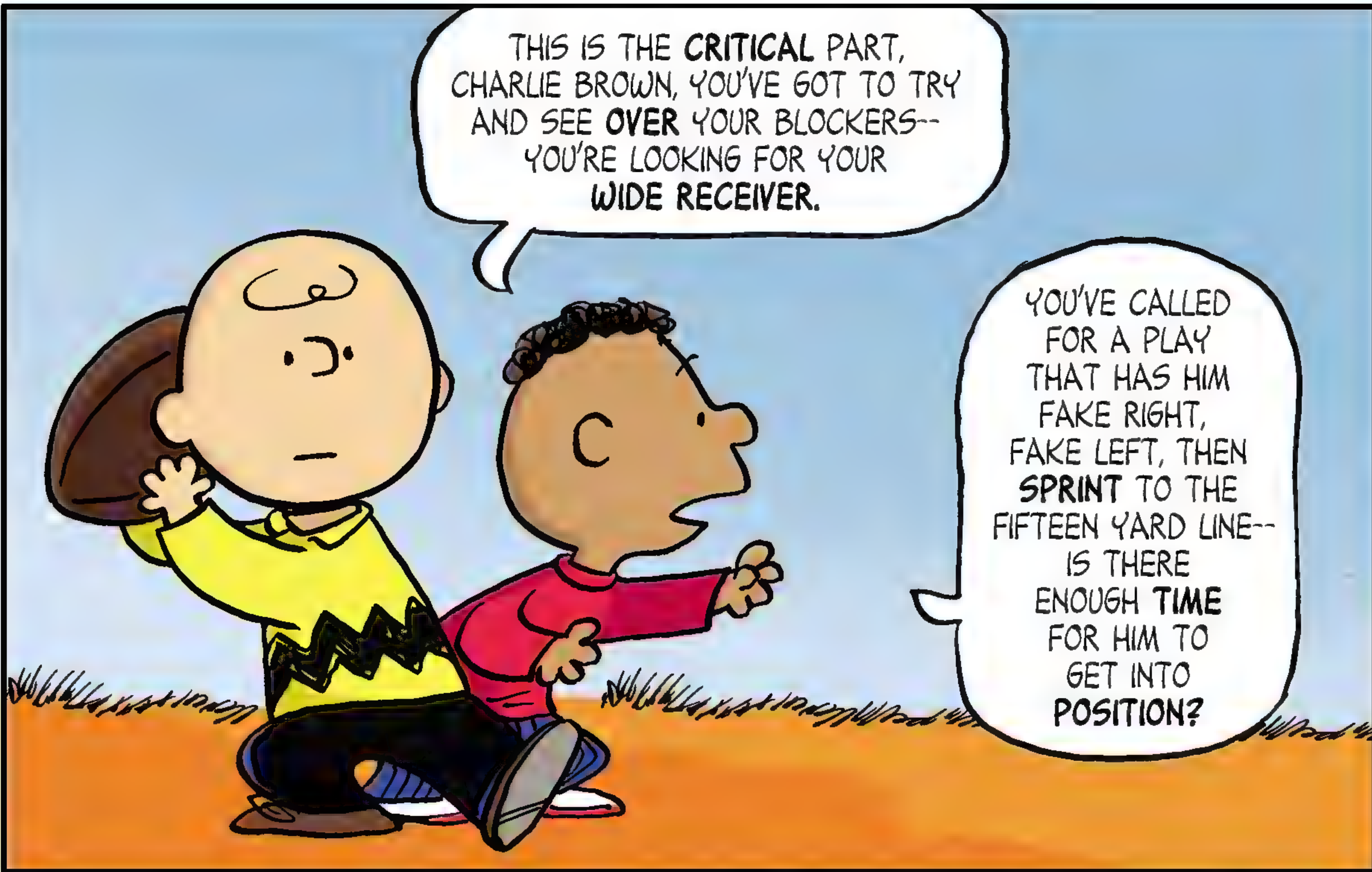


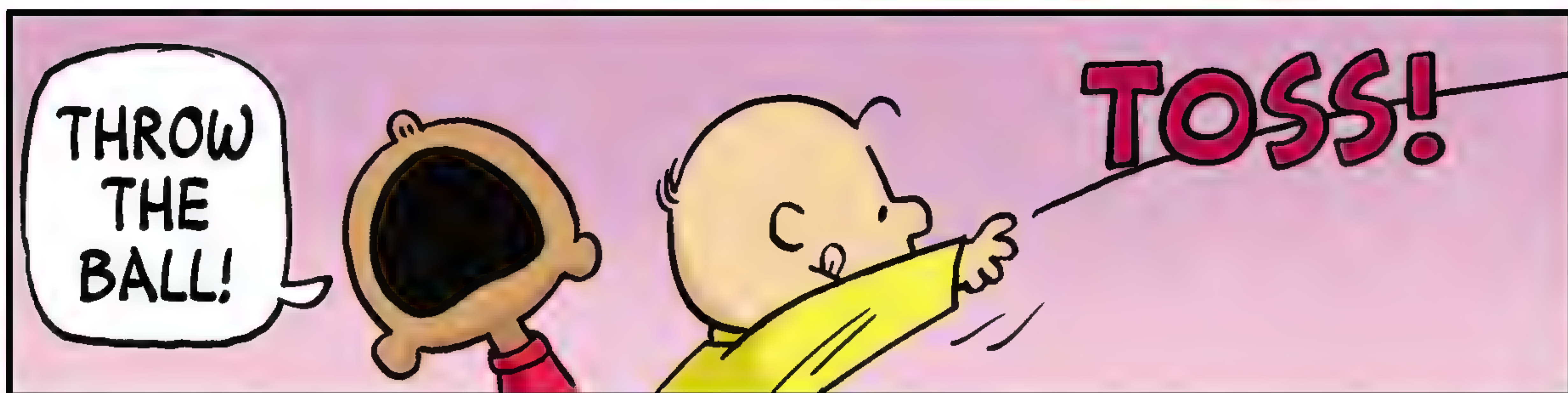
I ALWAYS
OVERDO IT...

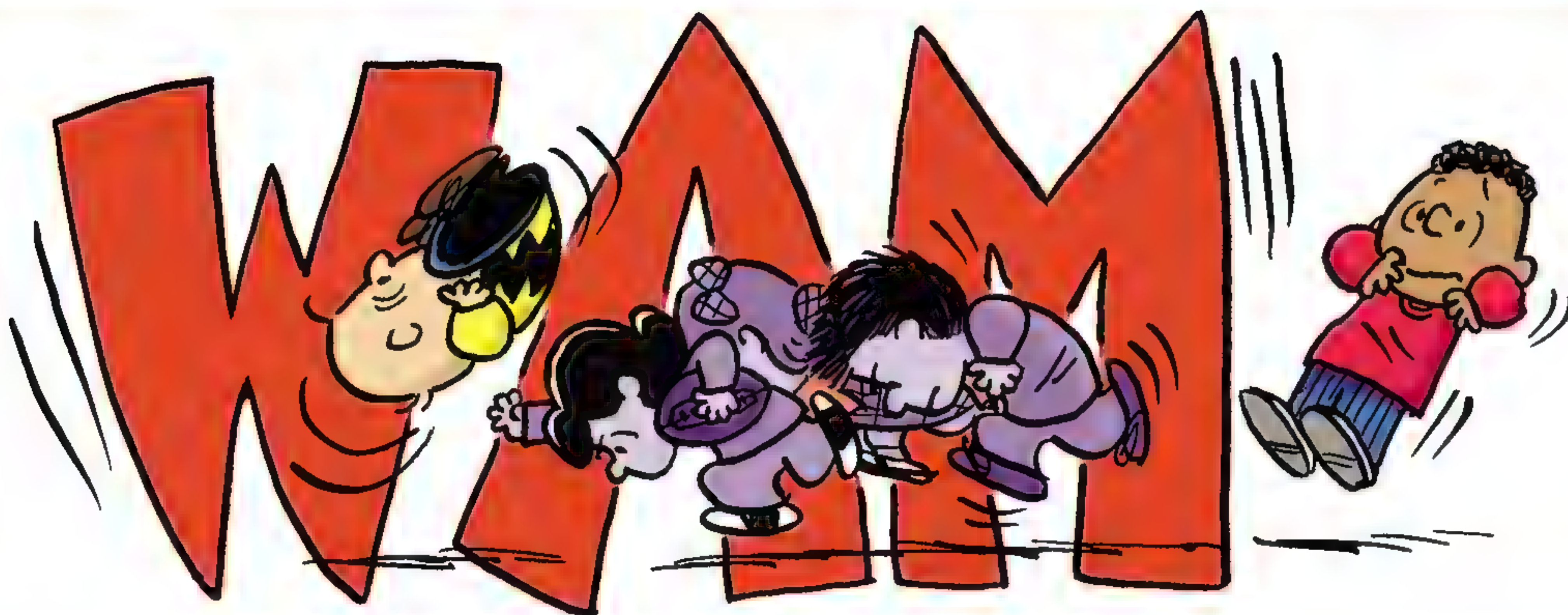
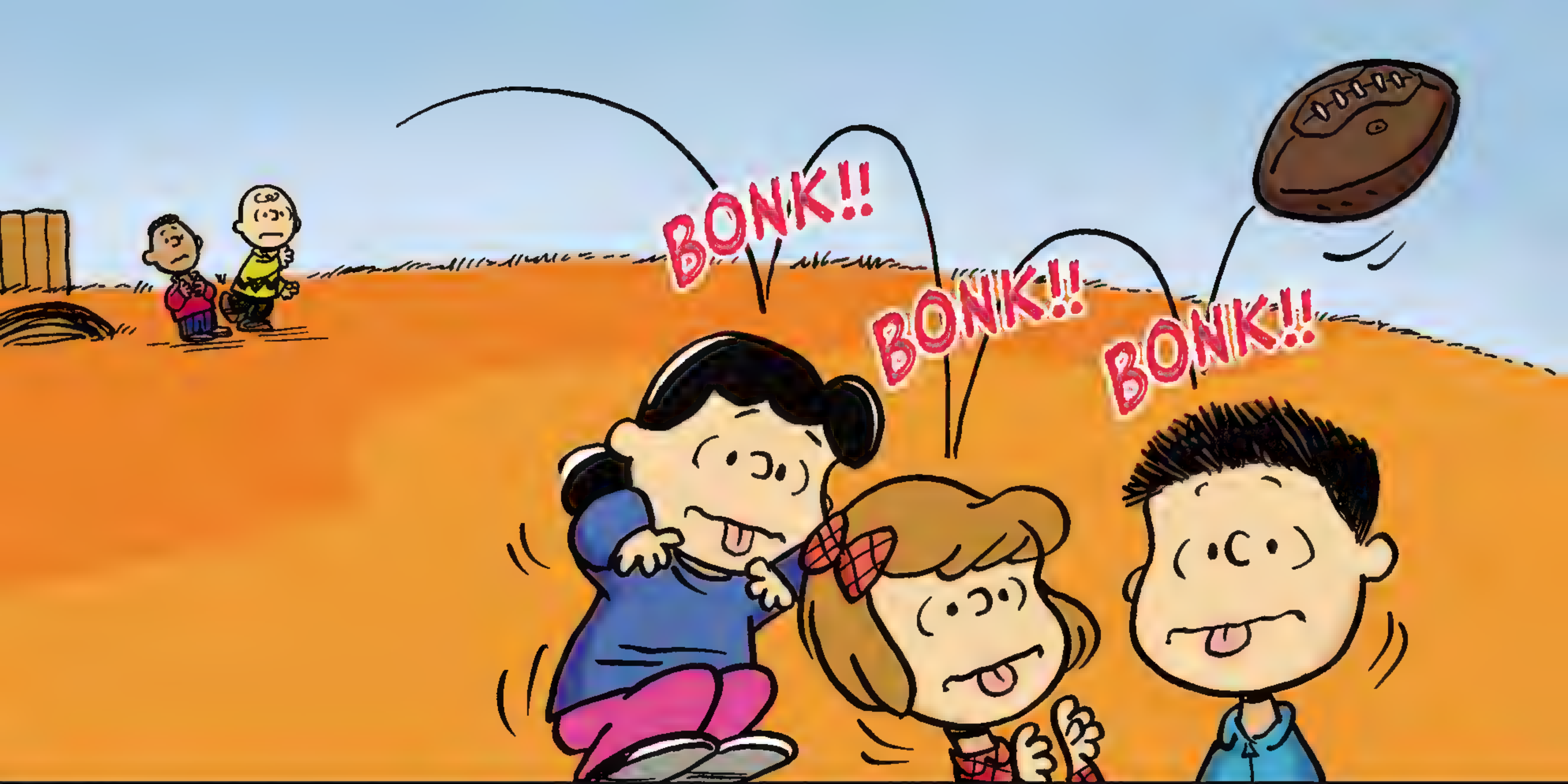




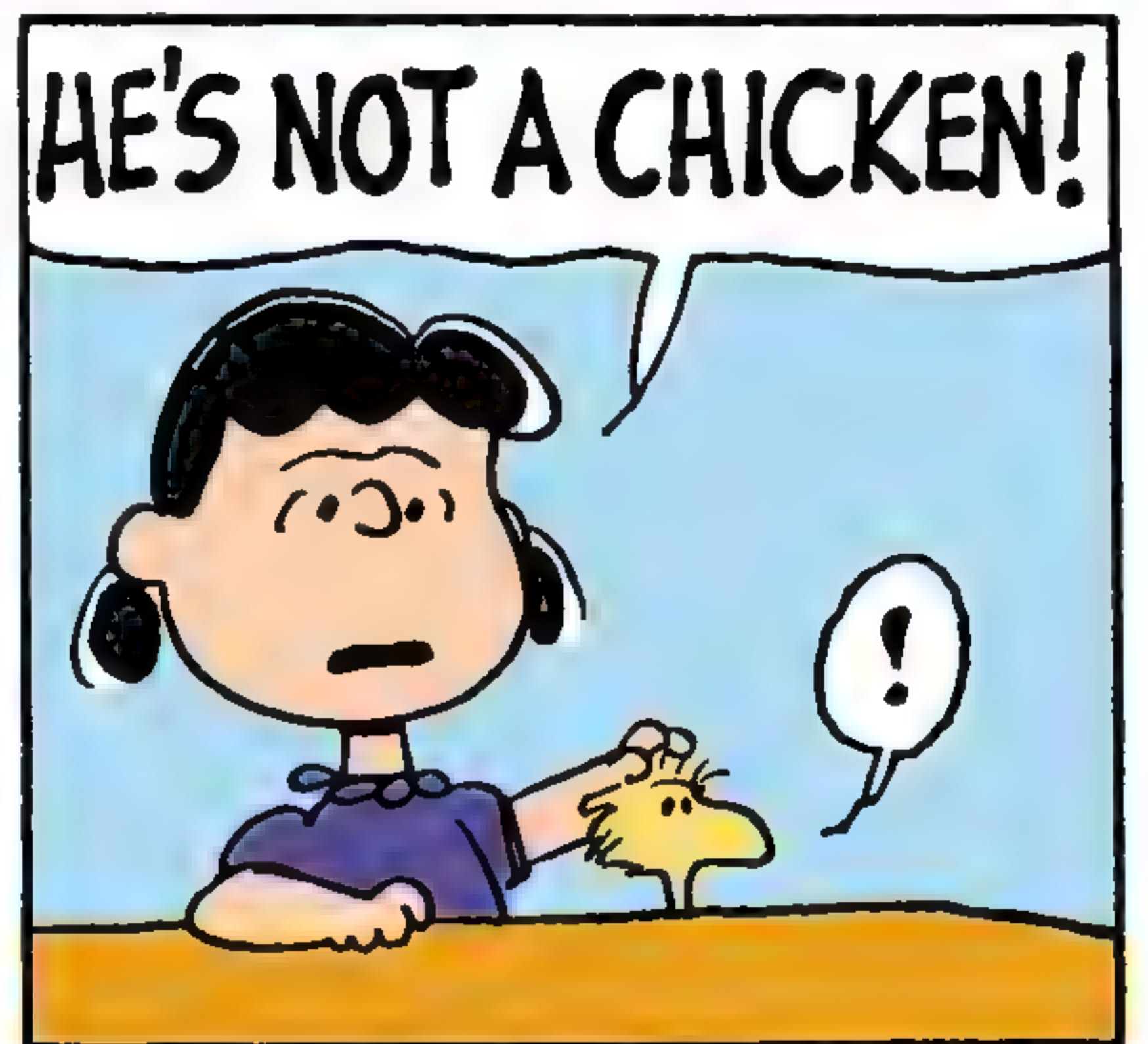
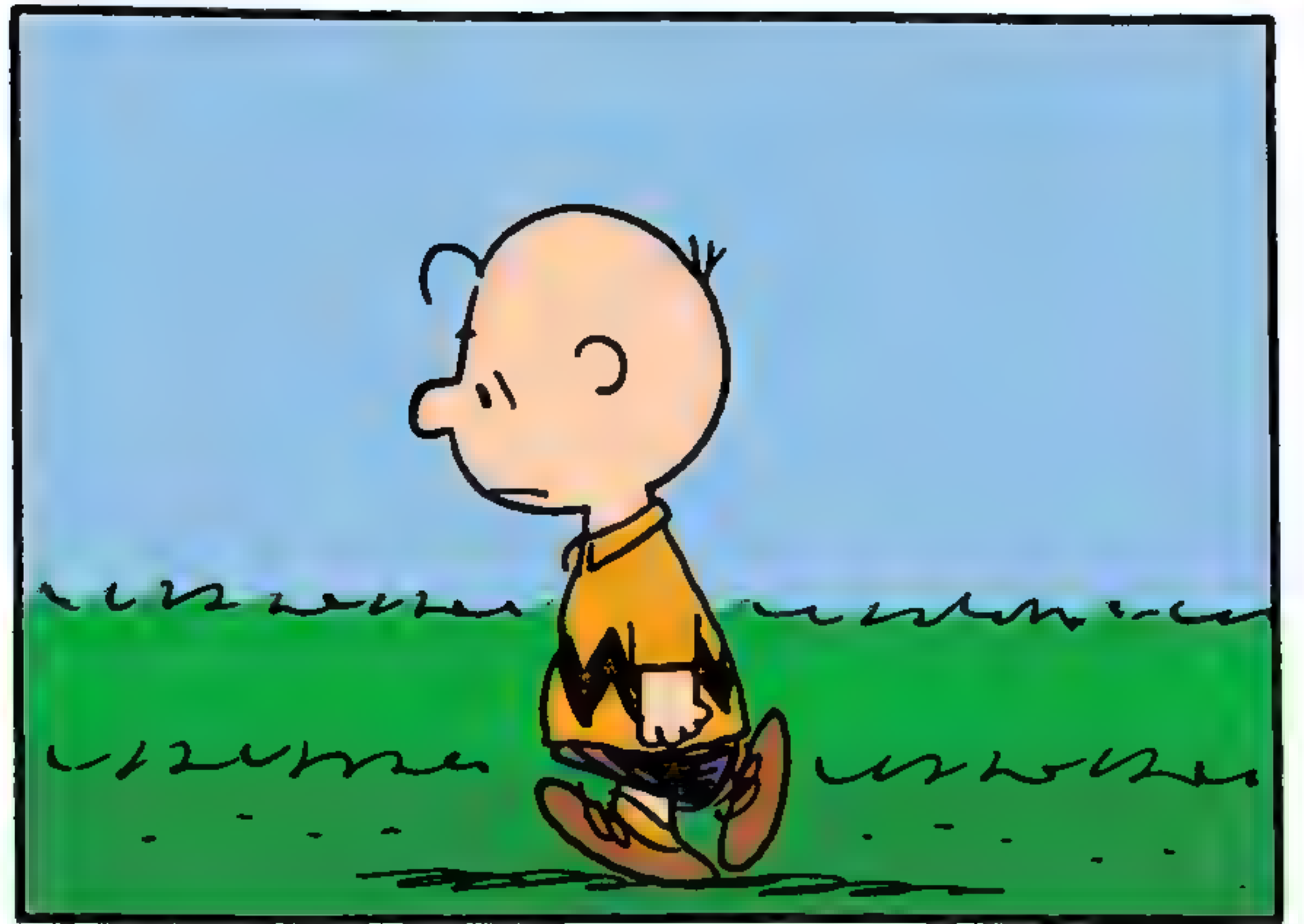


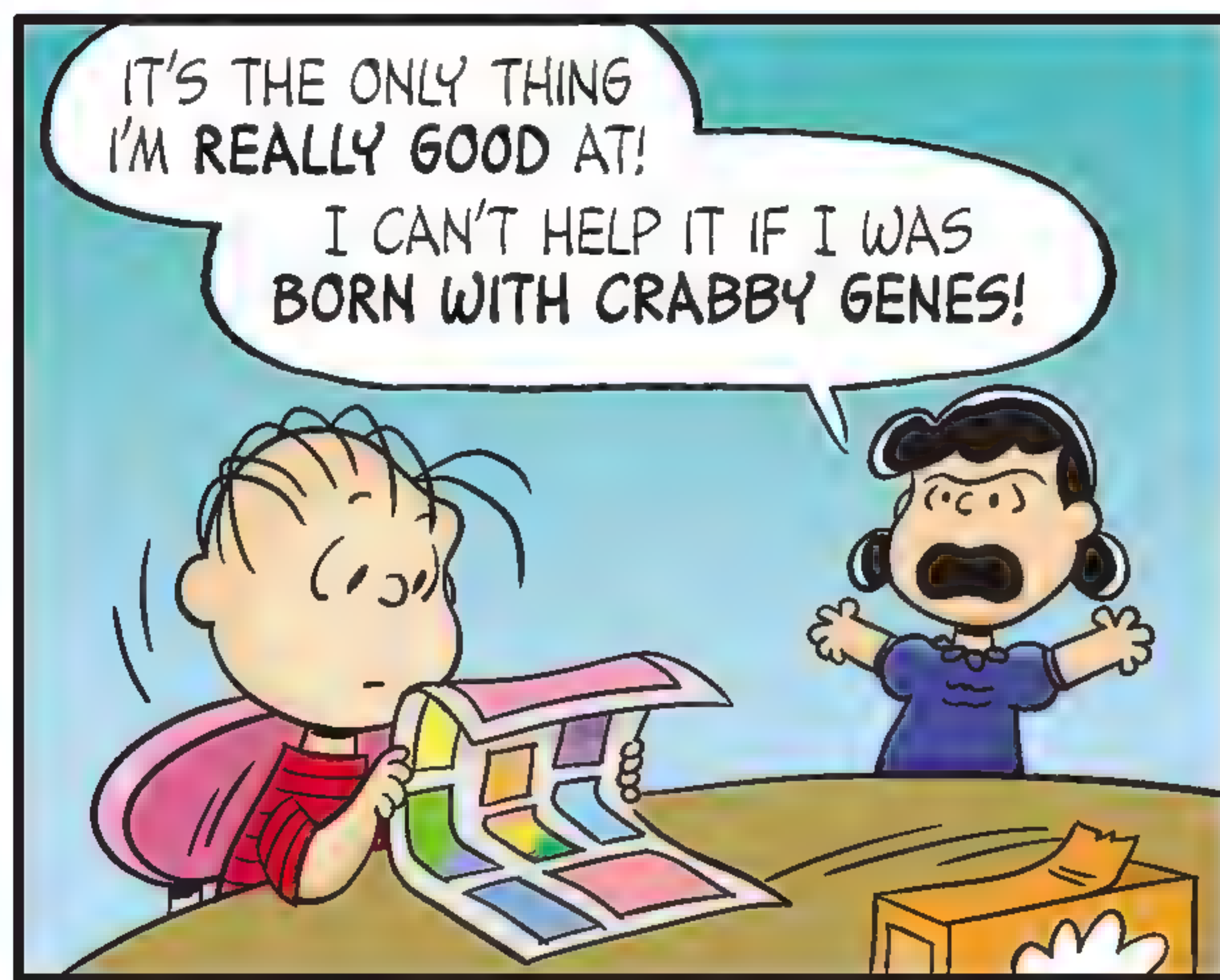
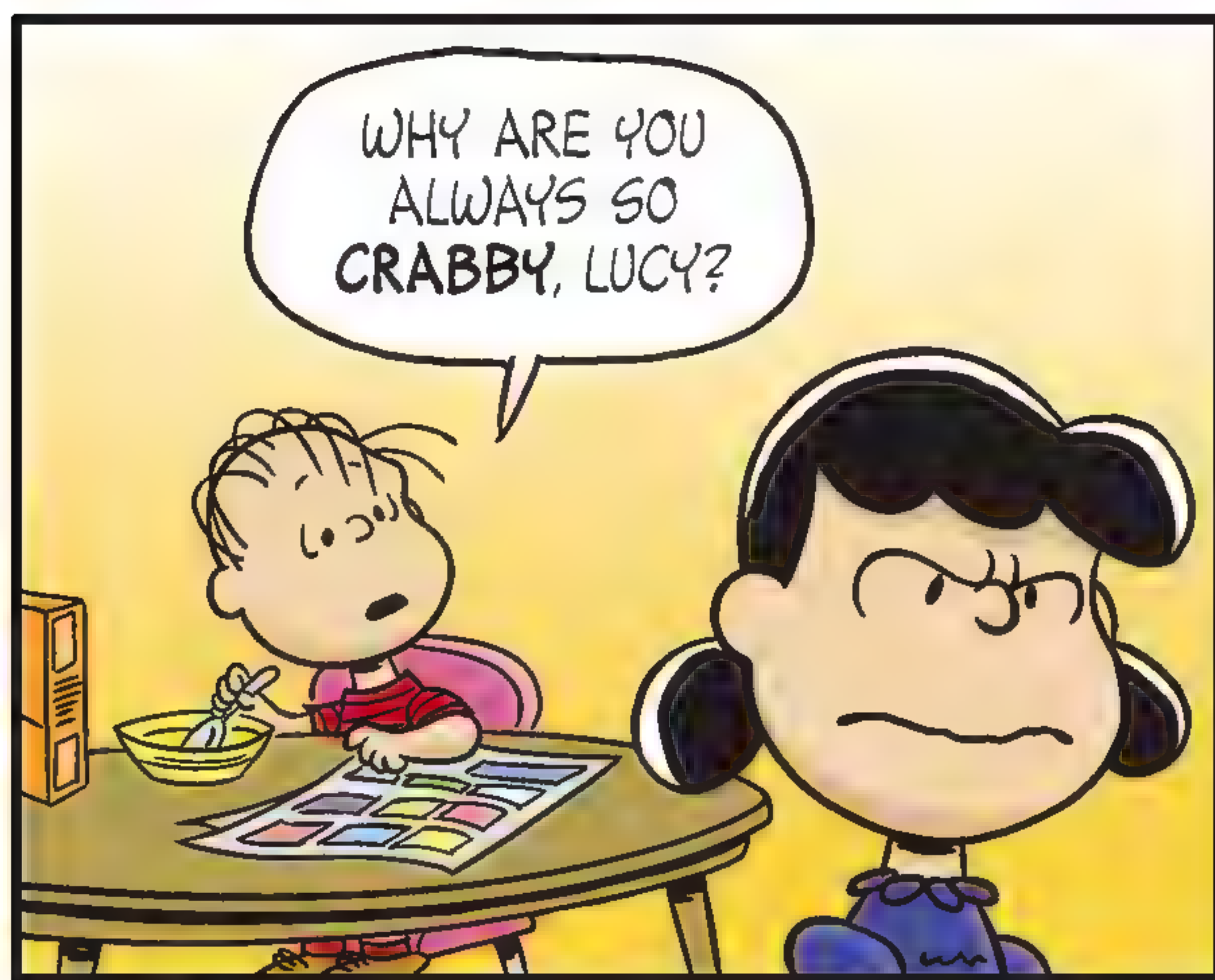
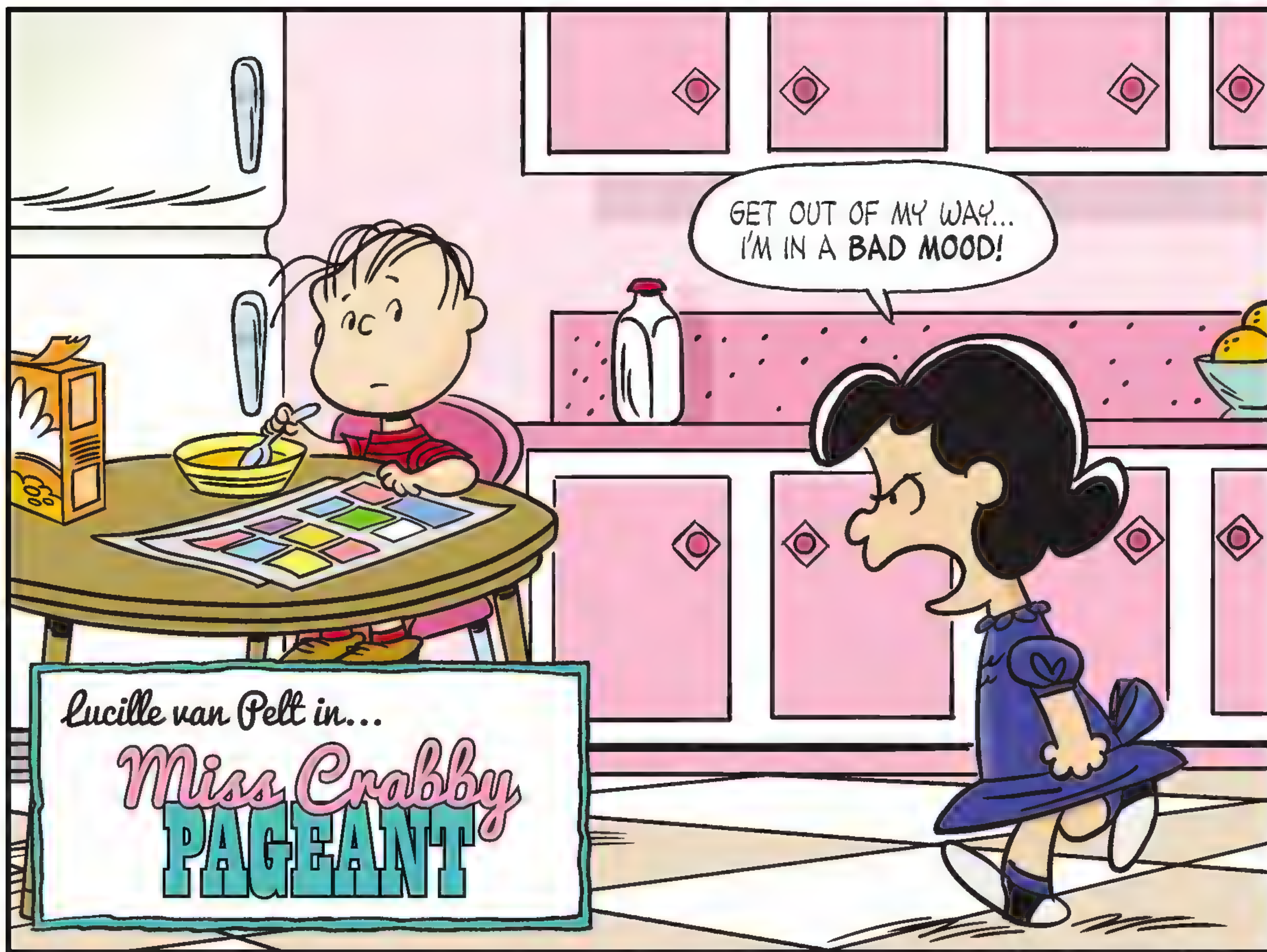


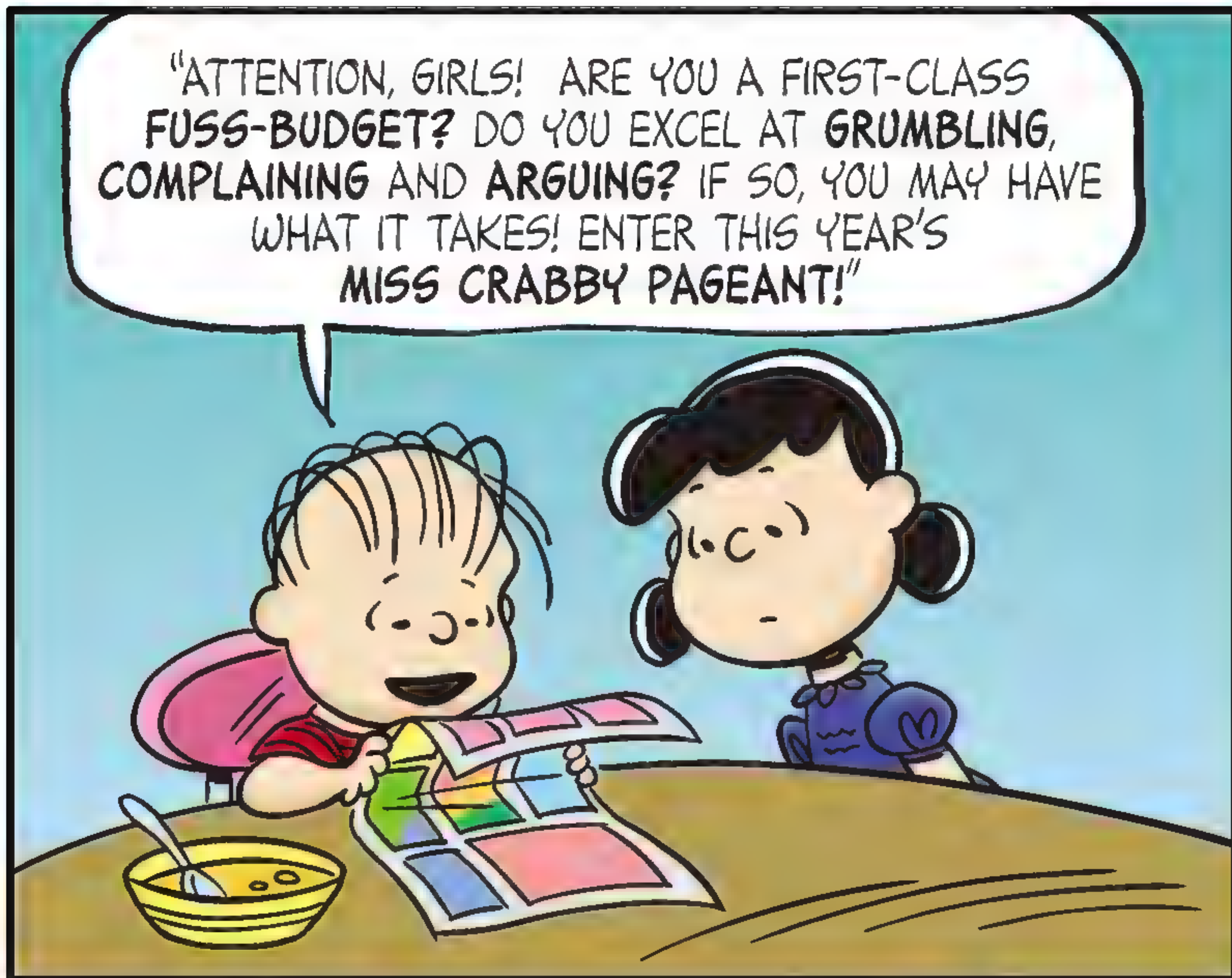




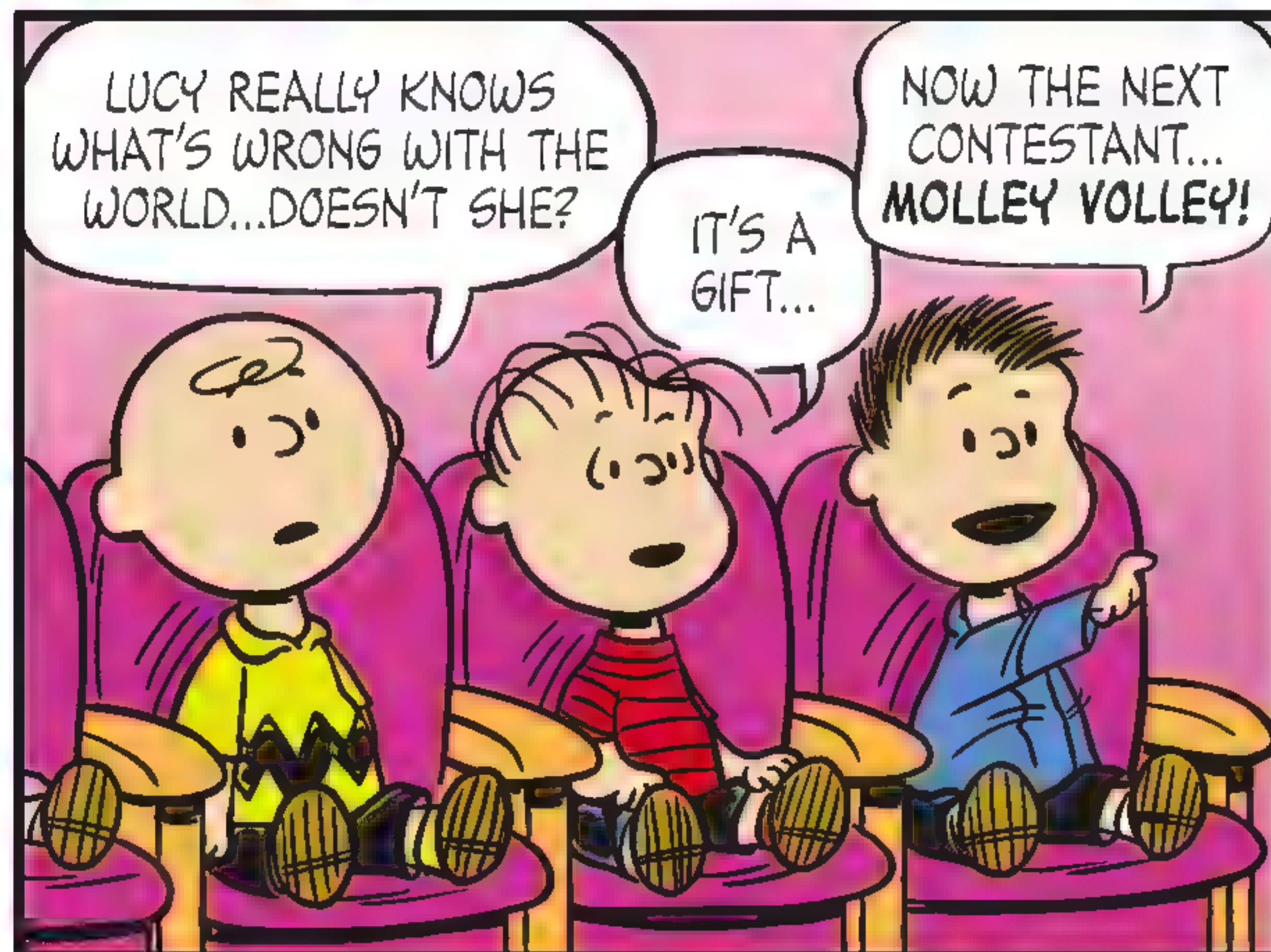
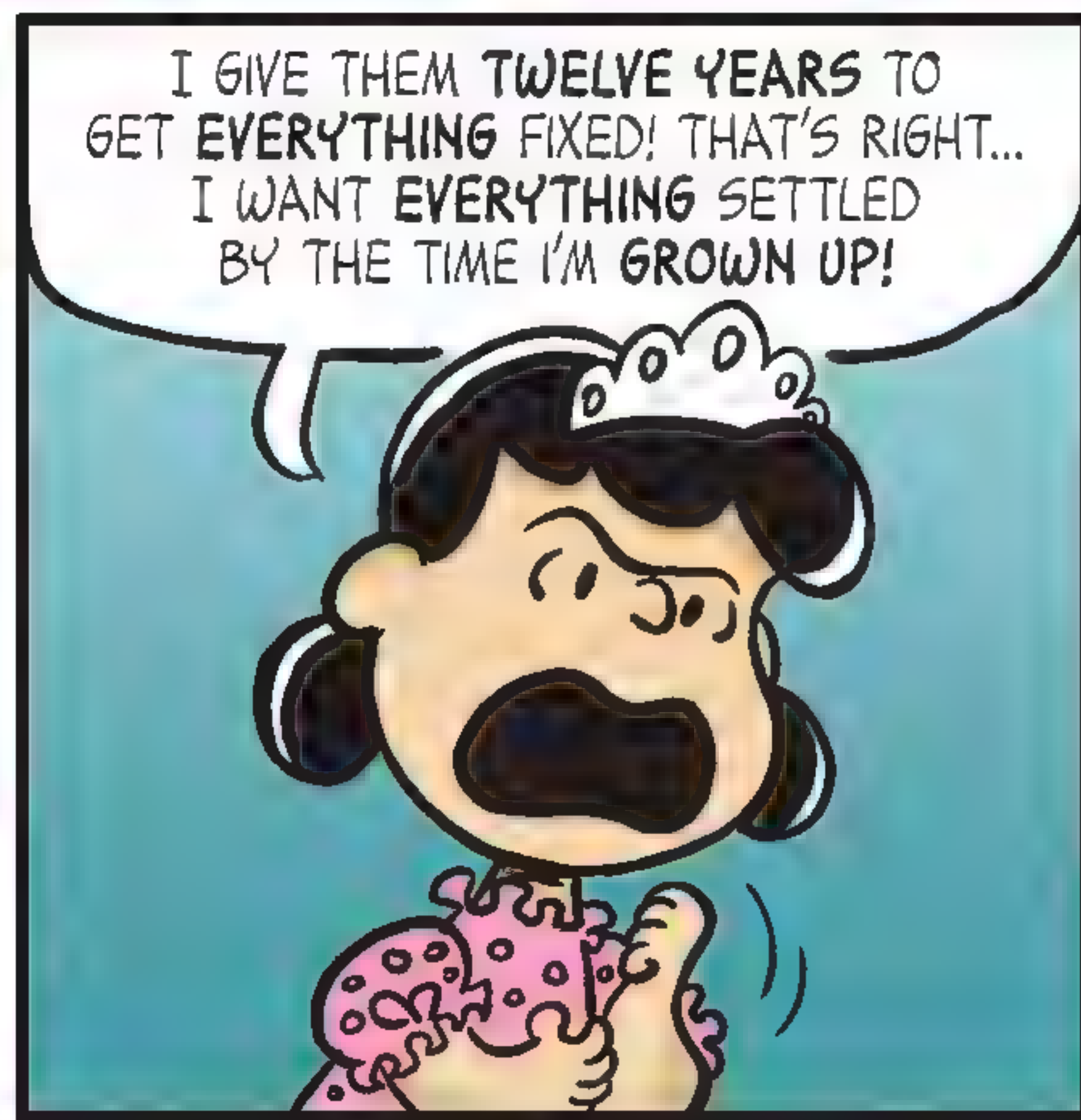
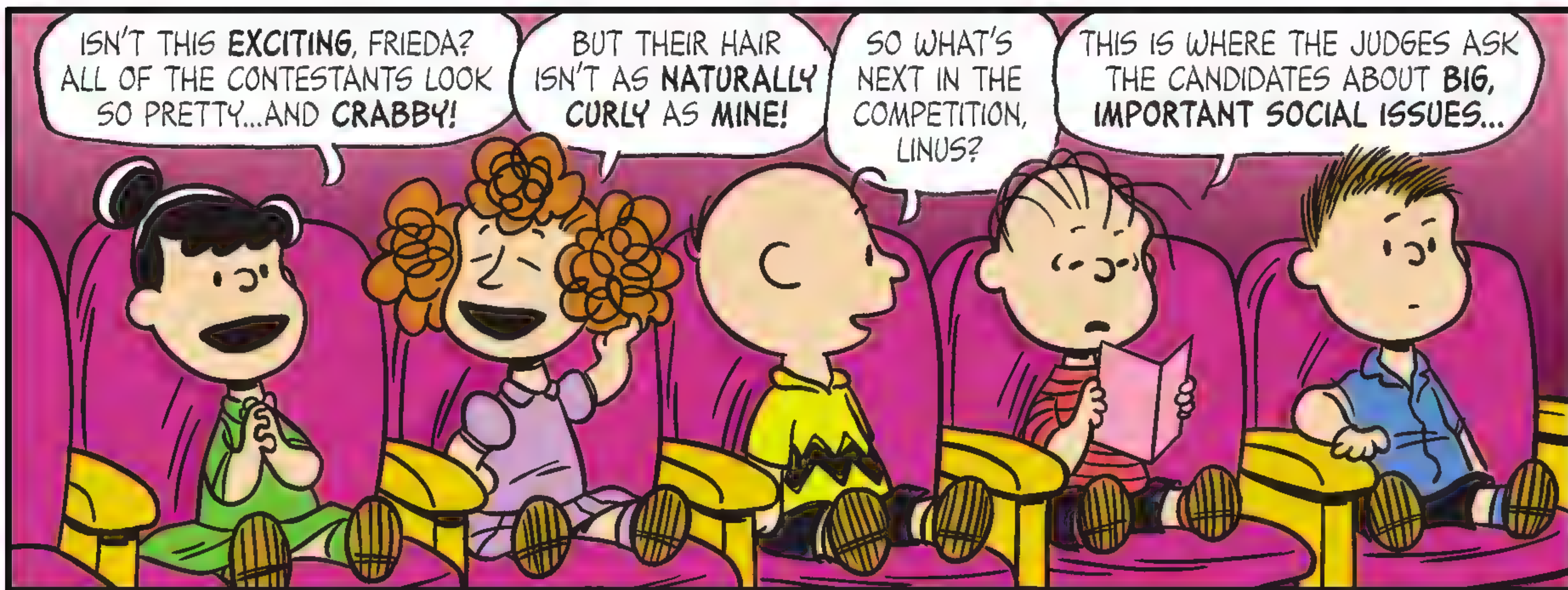
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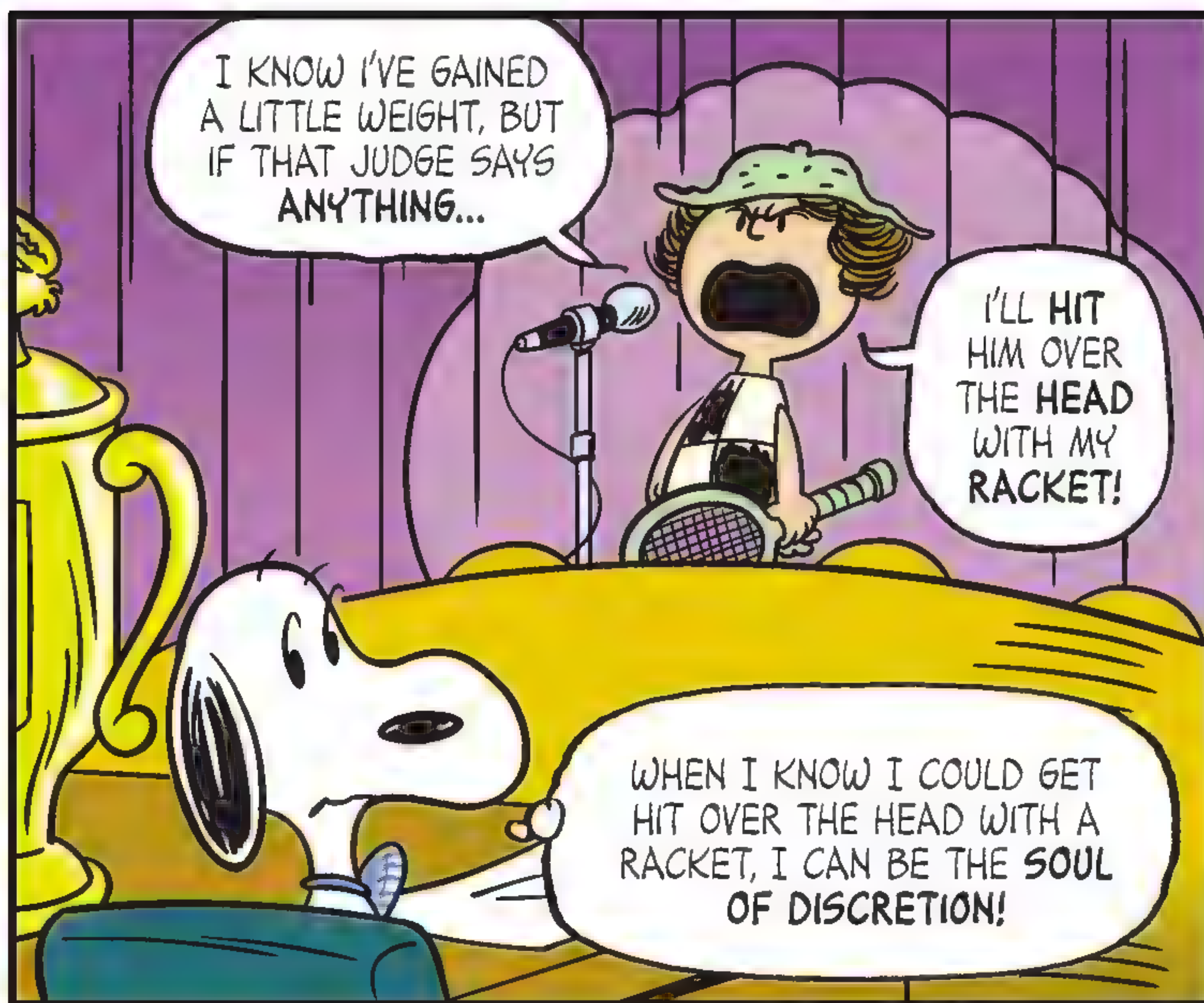


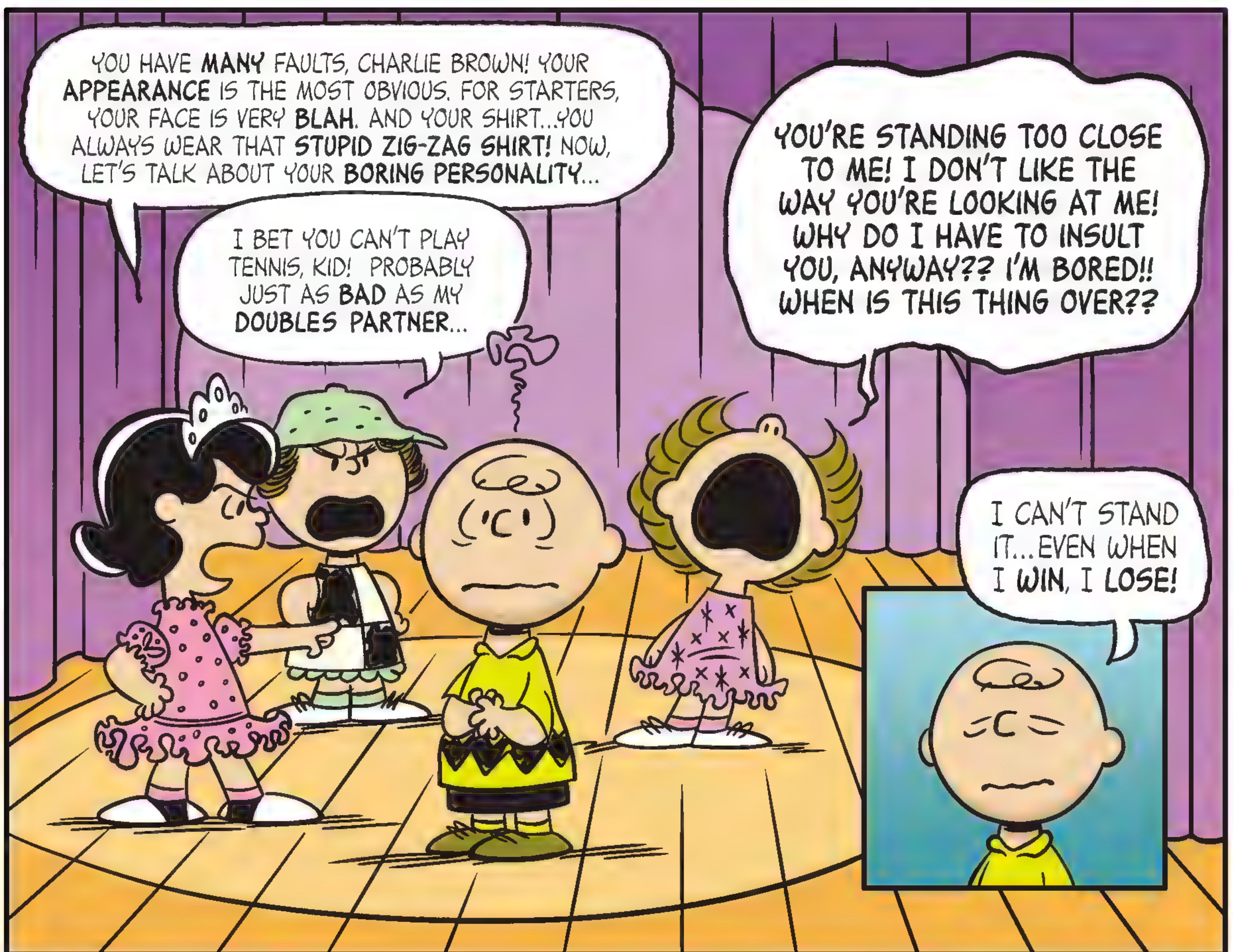
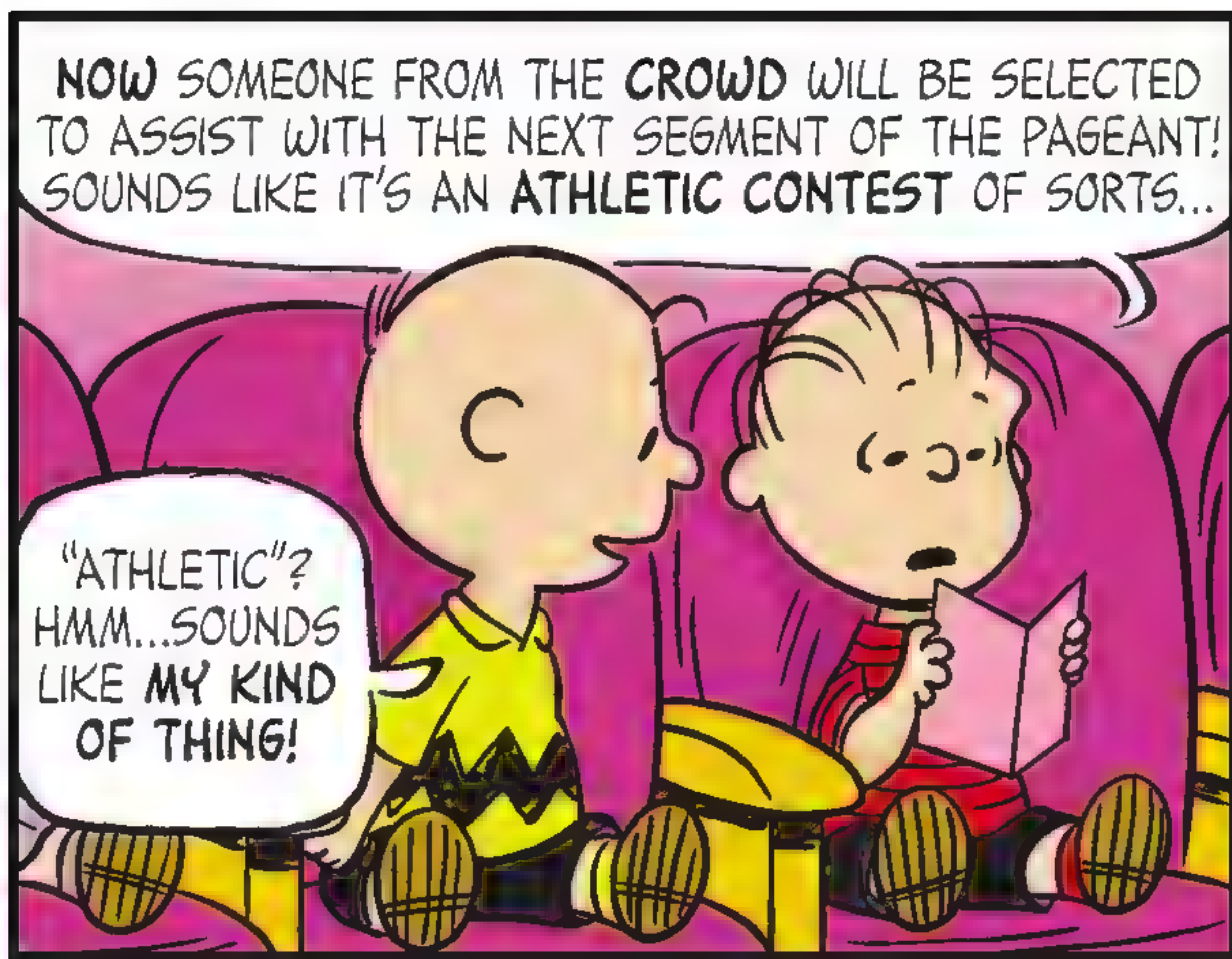


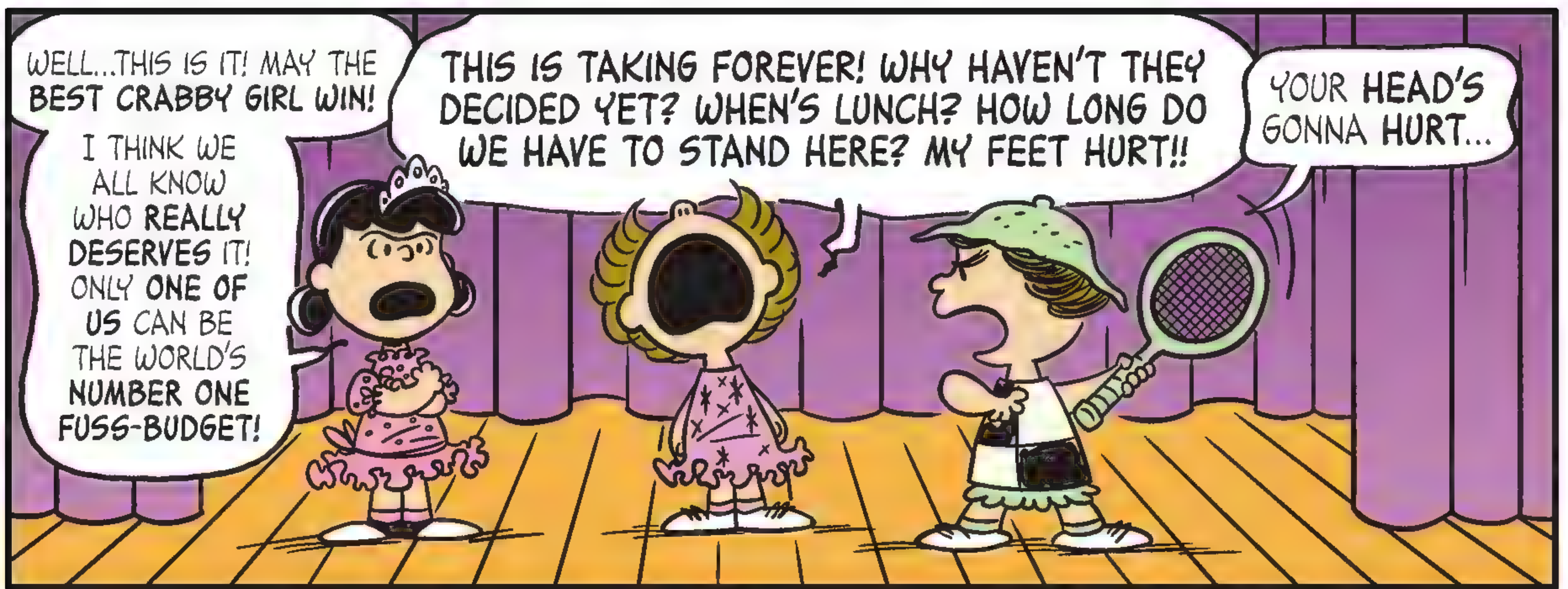


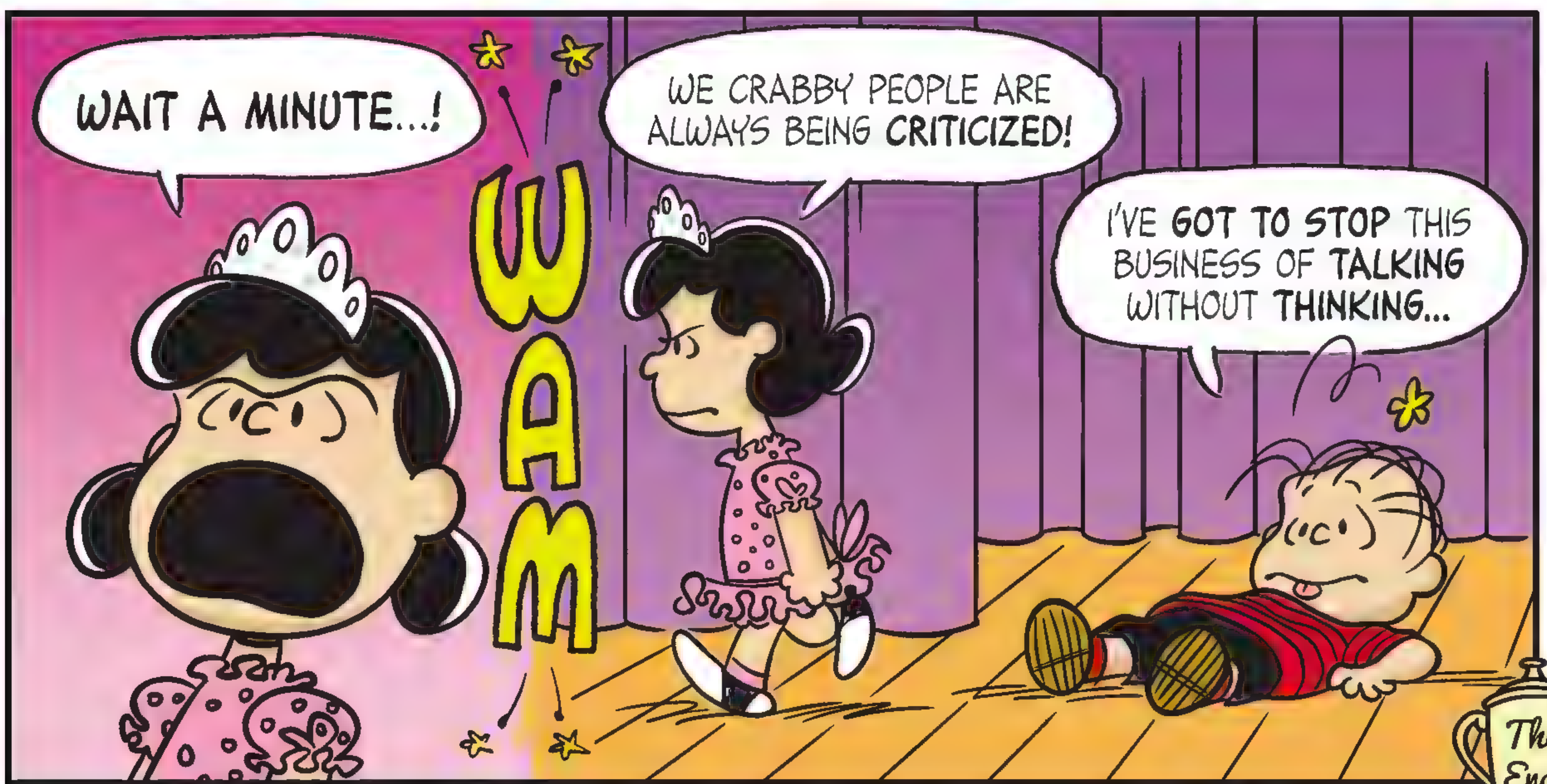
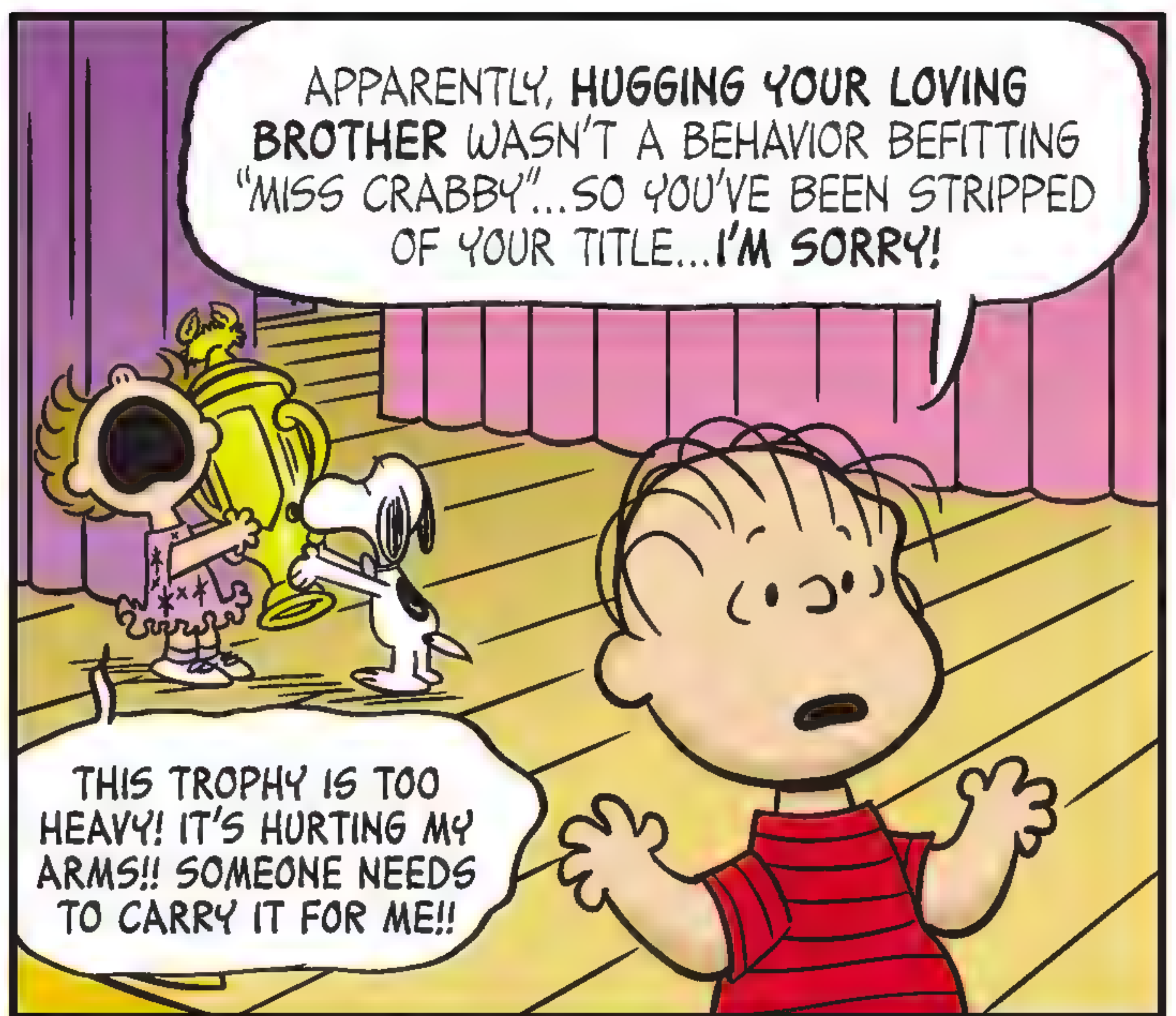








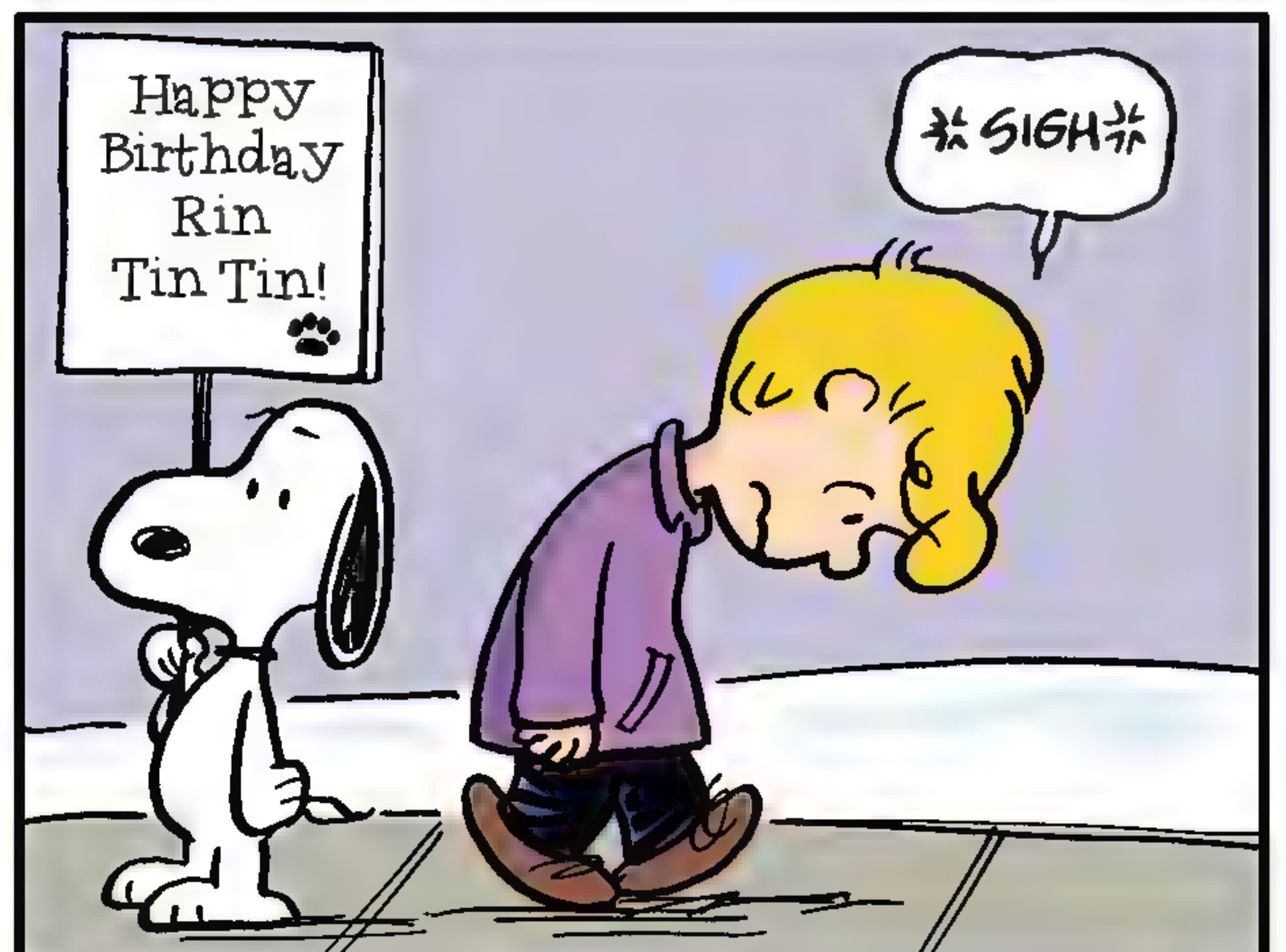
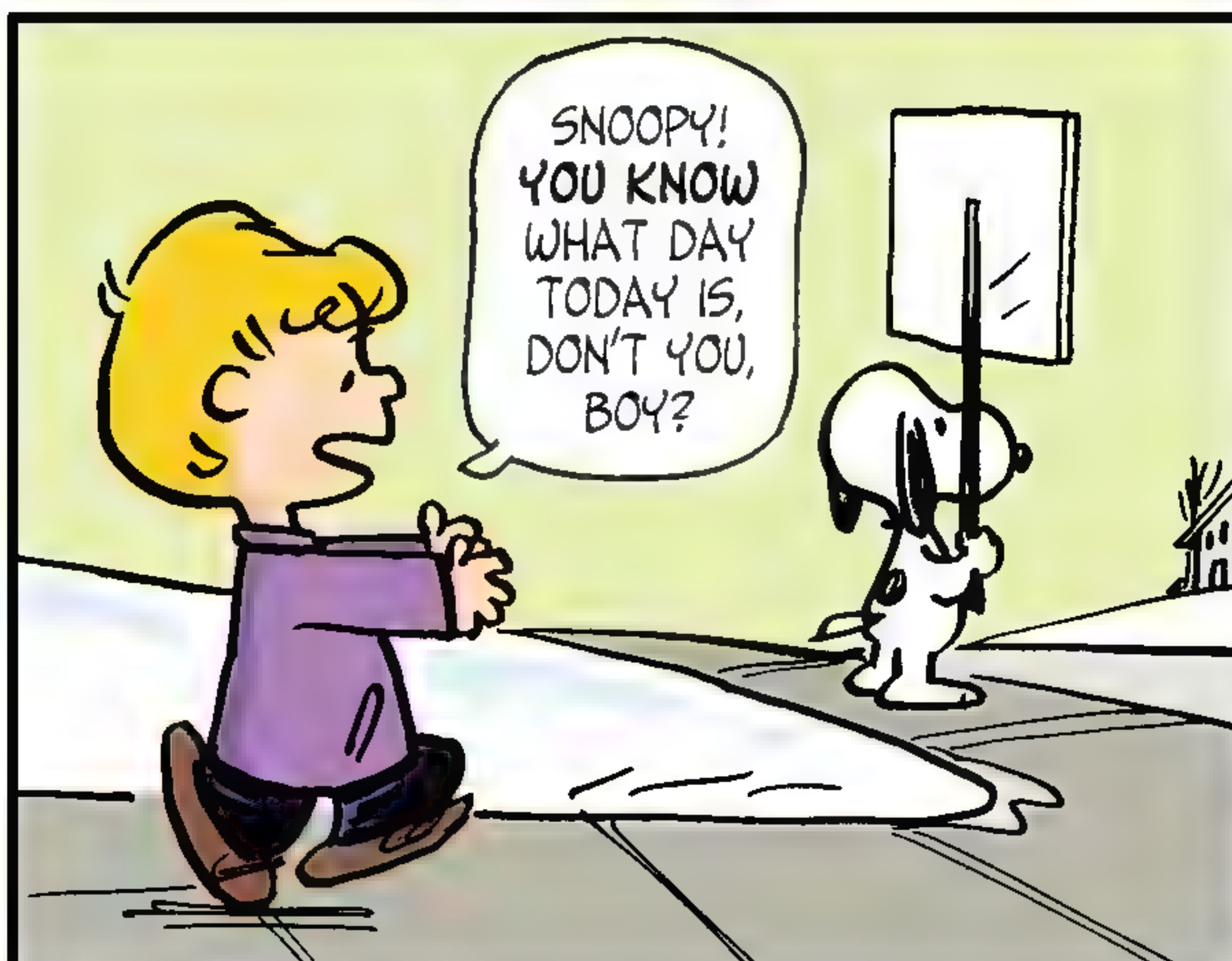


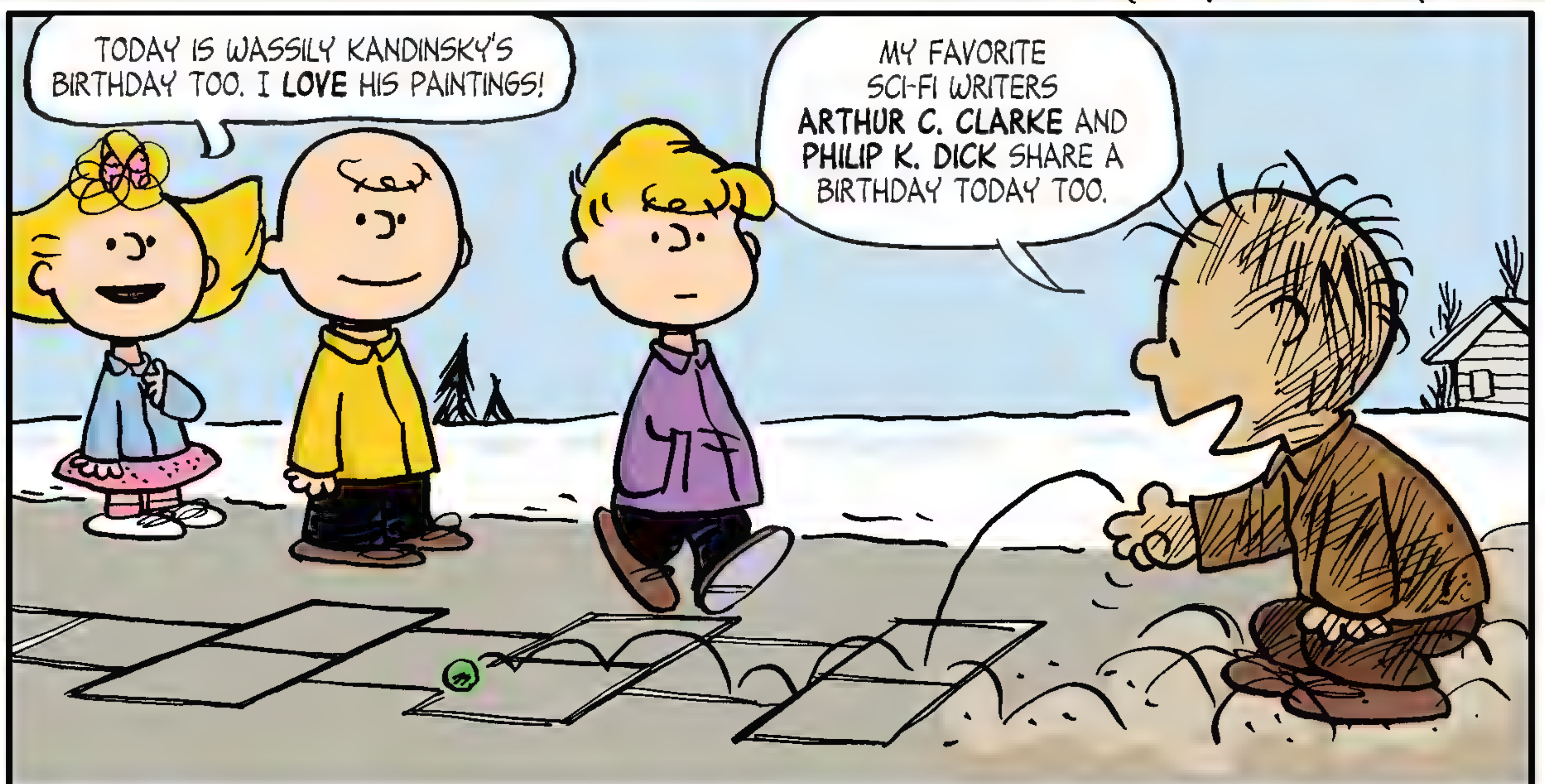
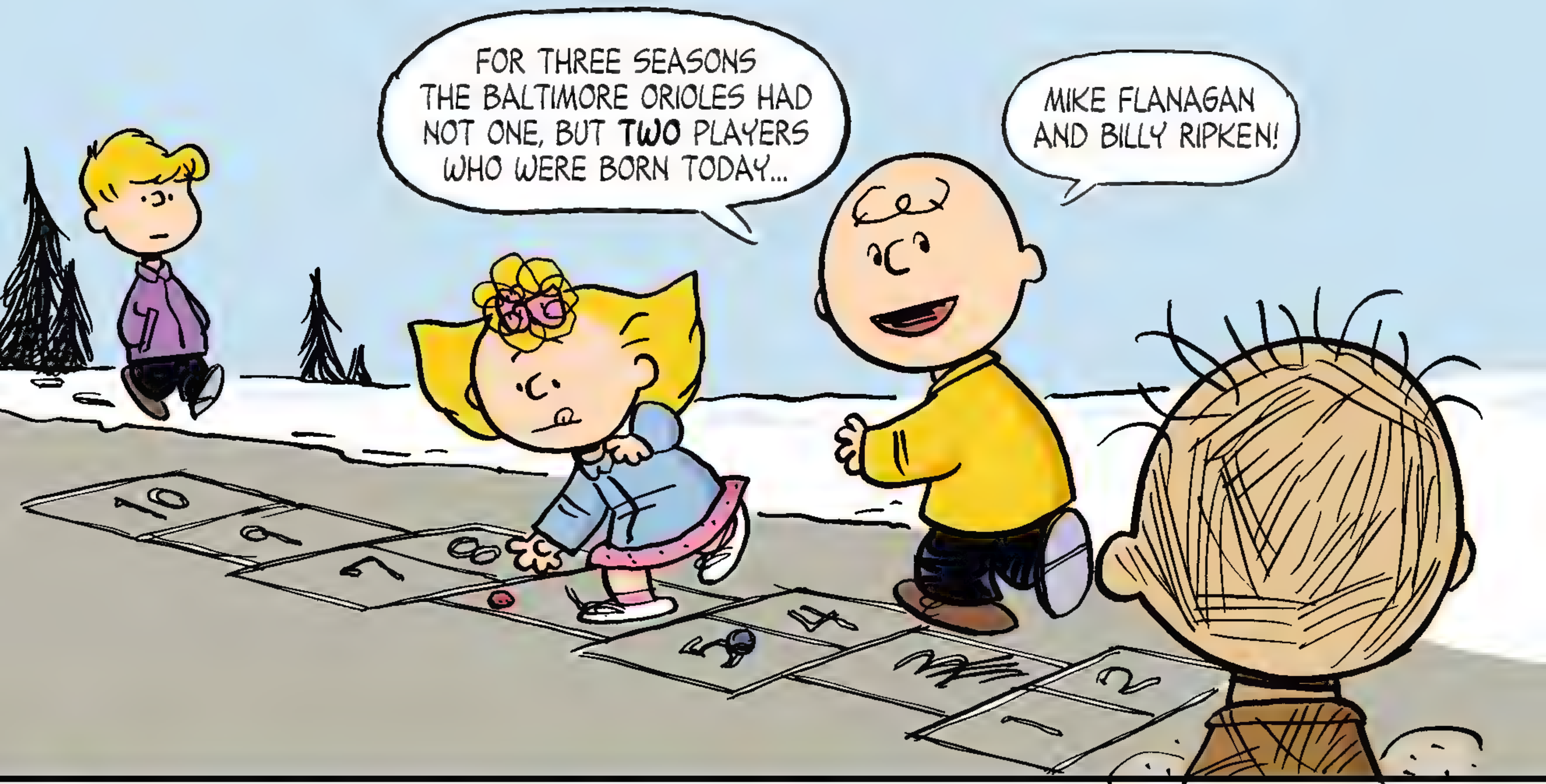




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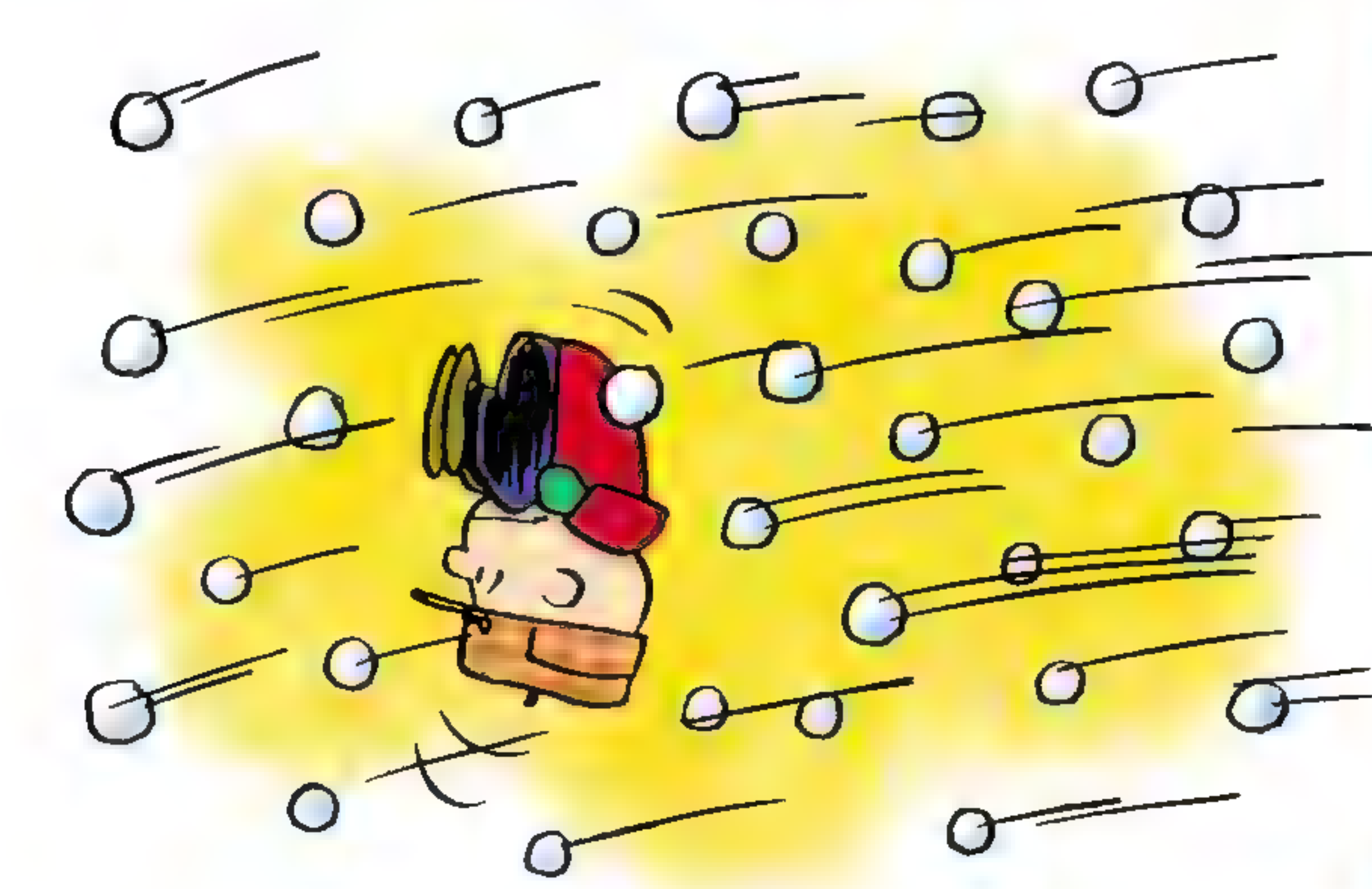
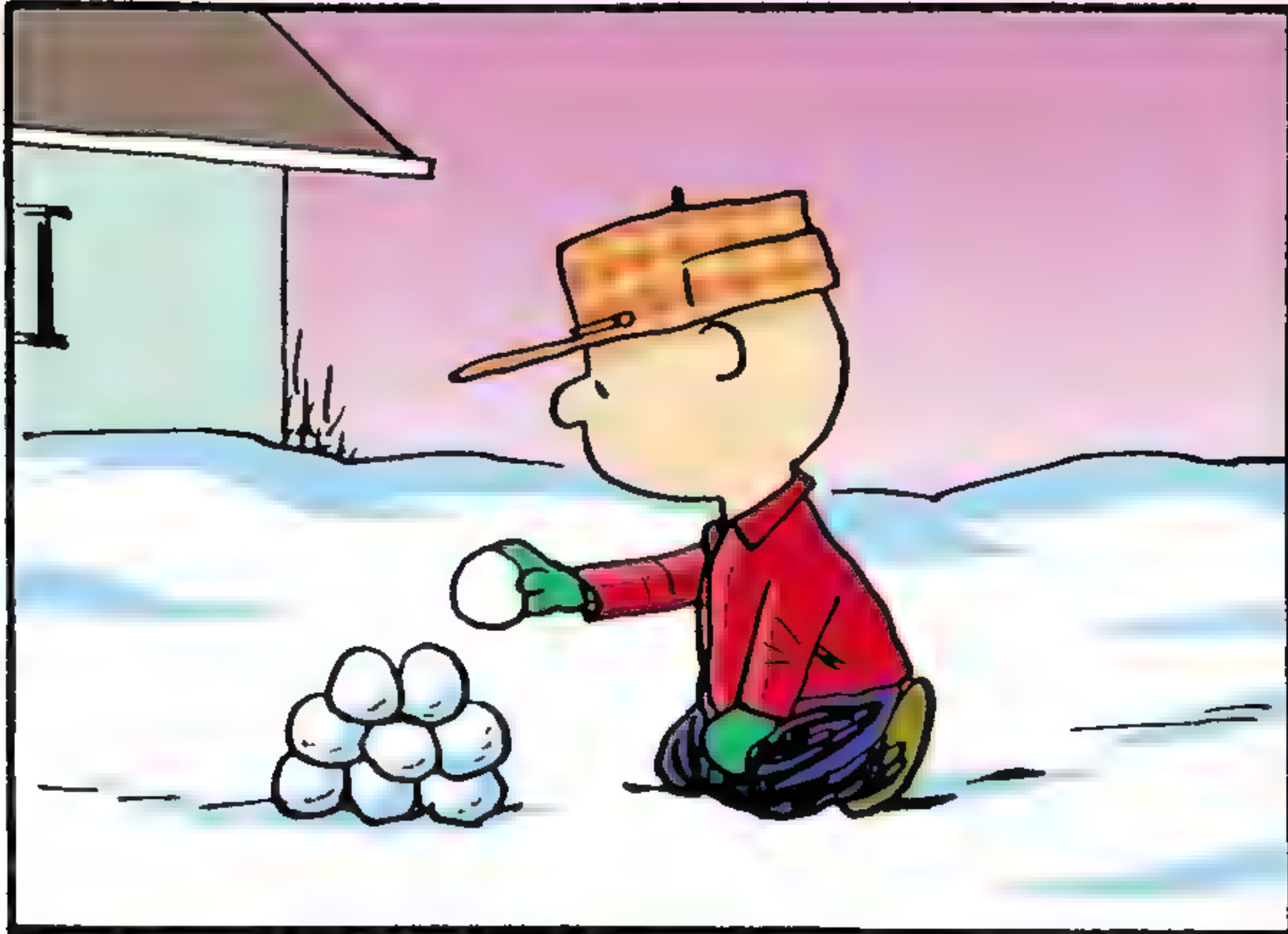






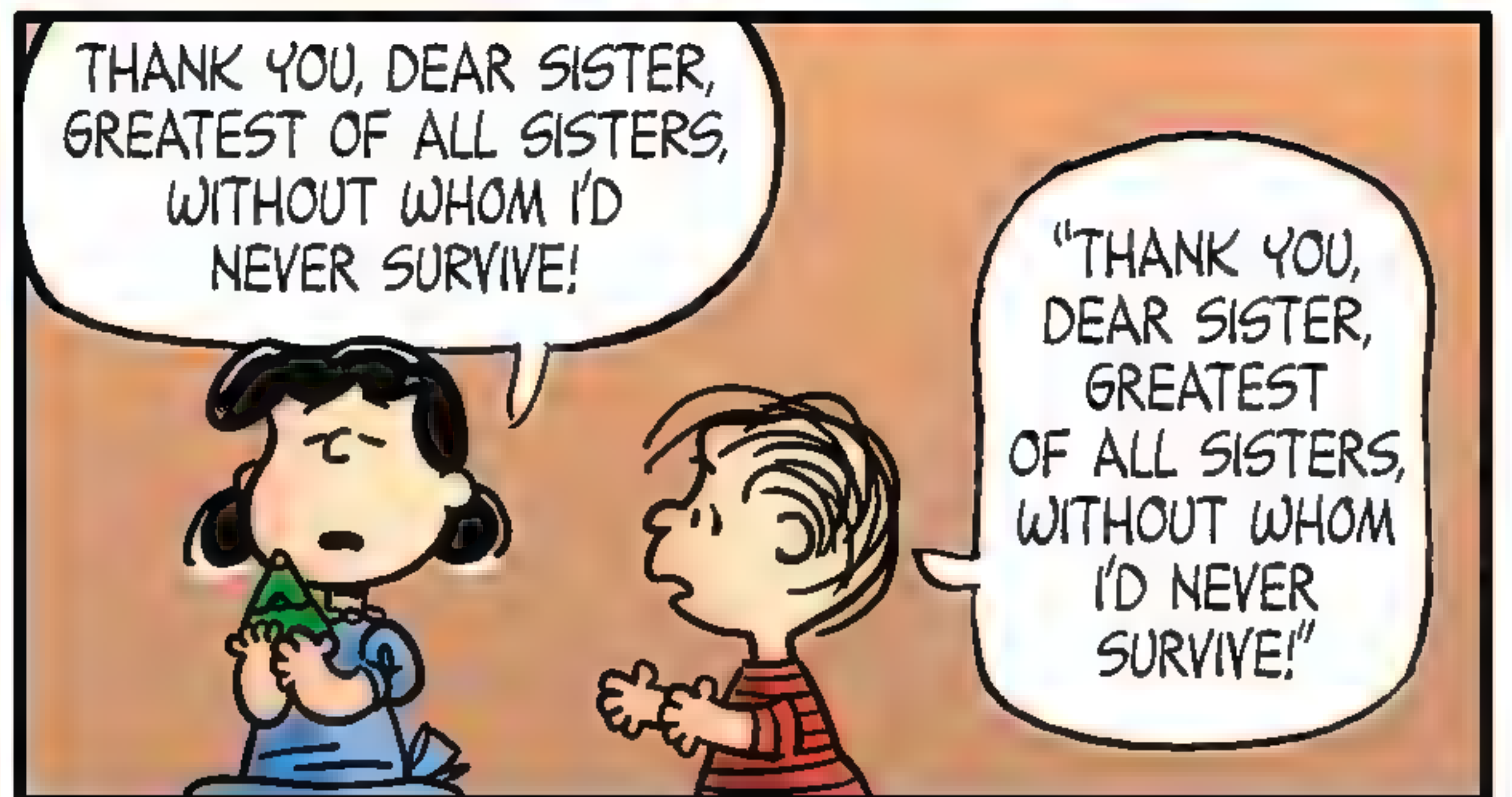
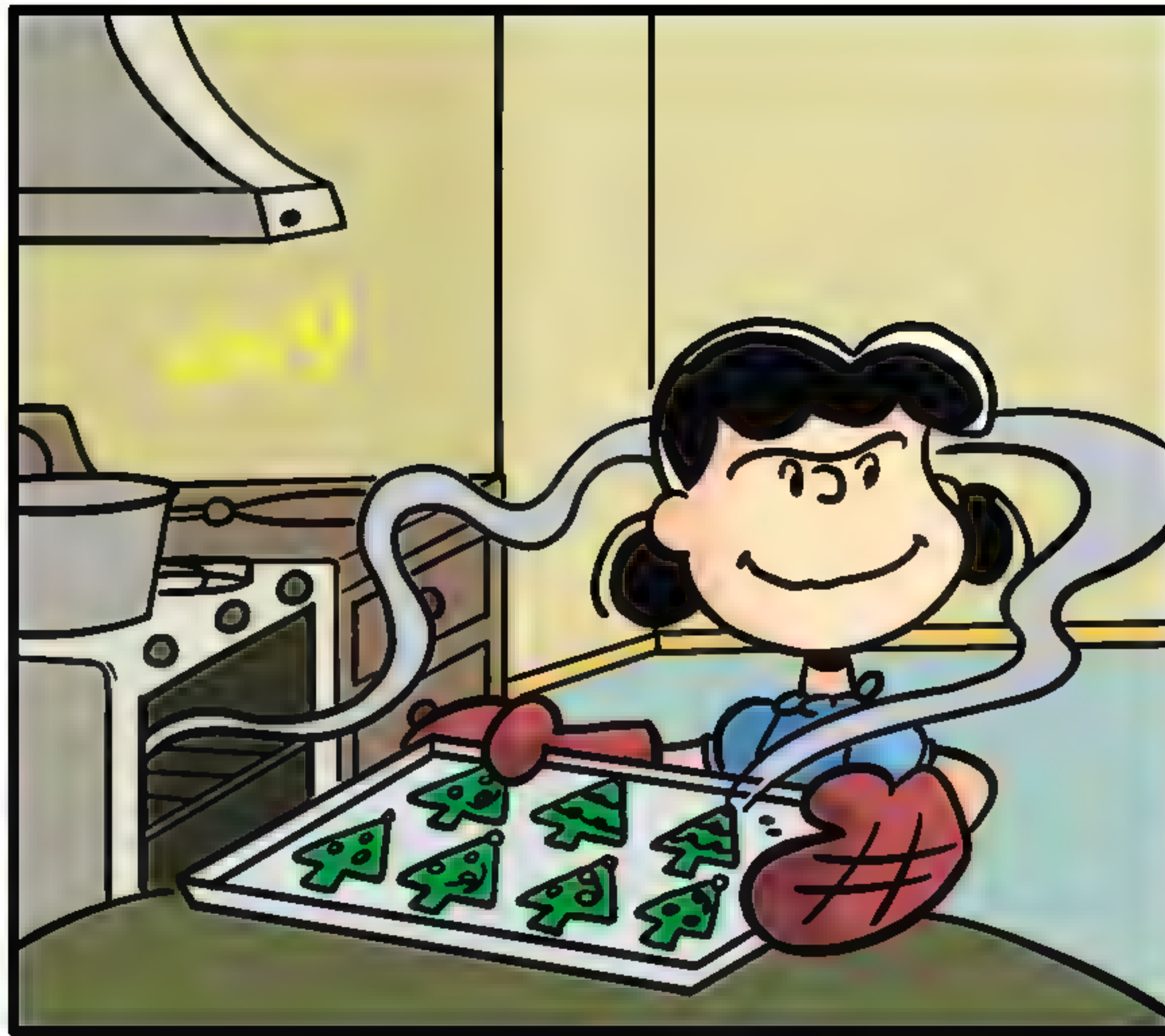


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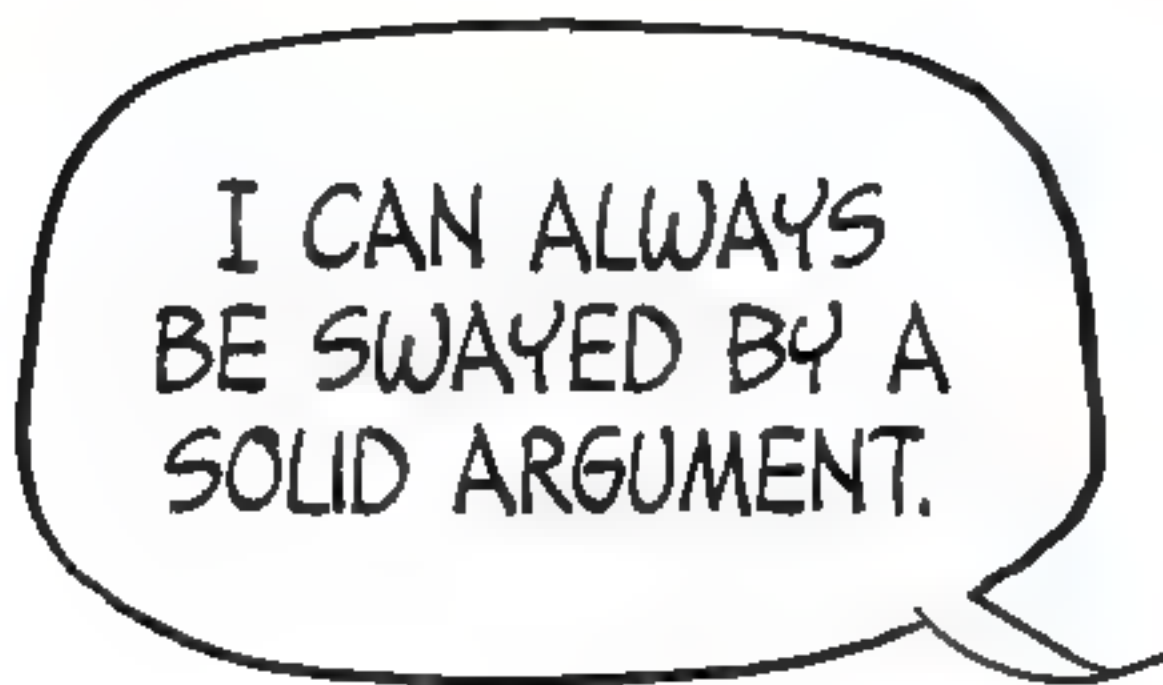


SCHULZ





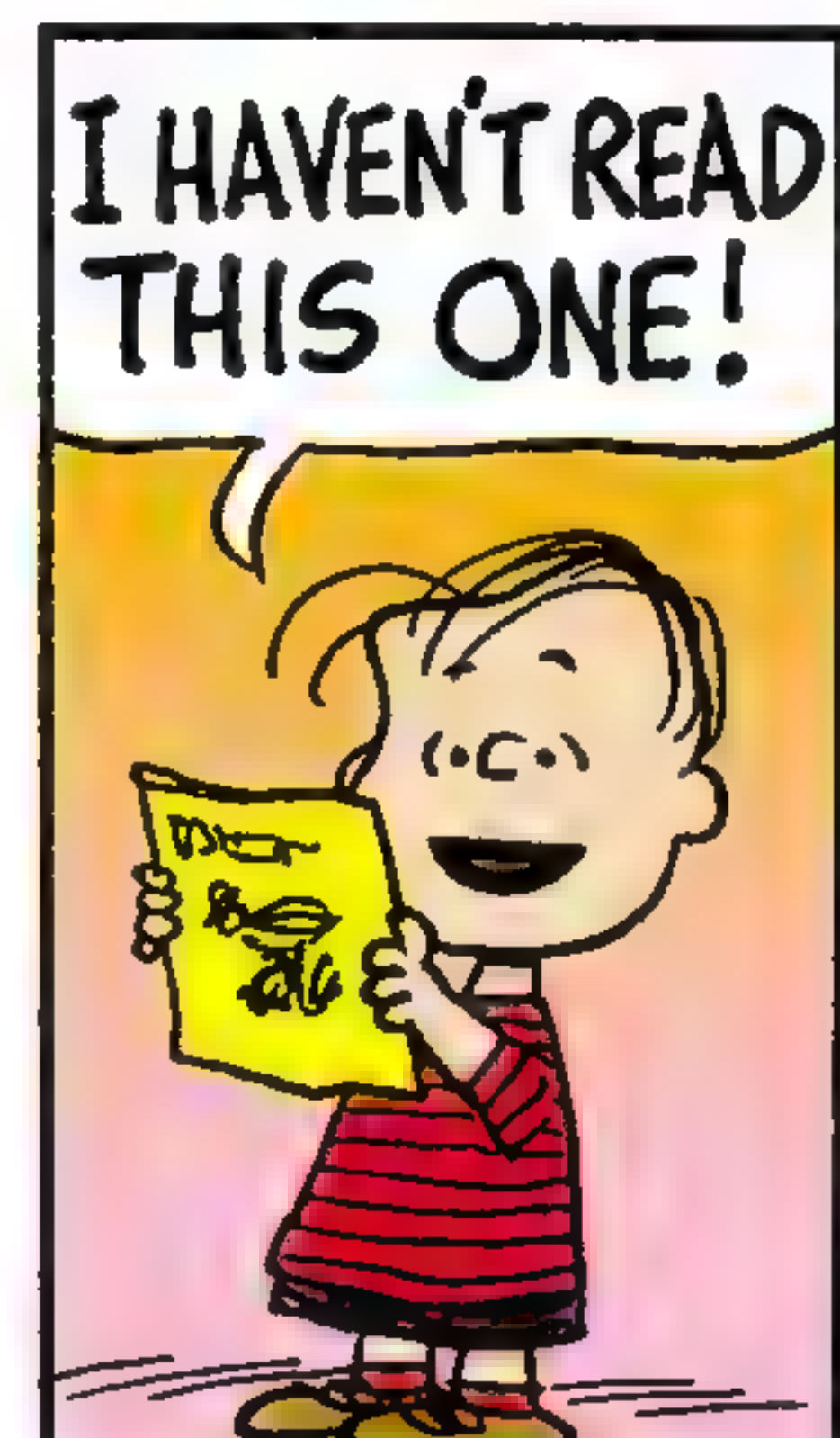
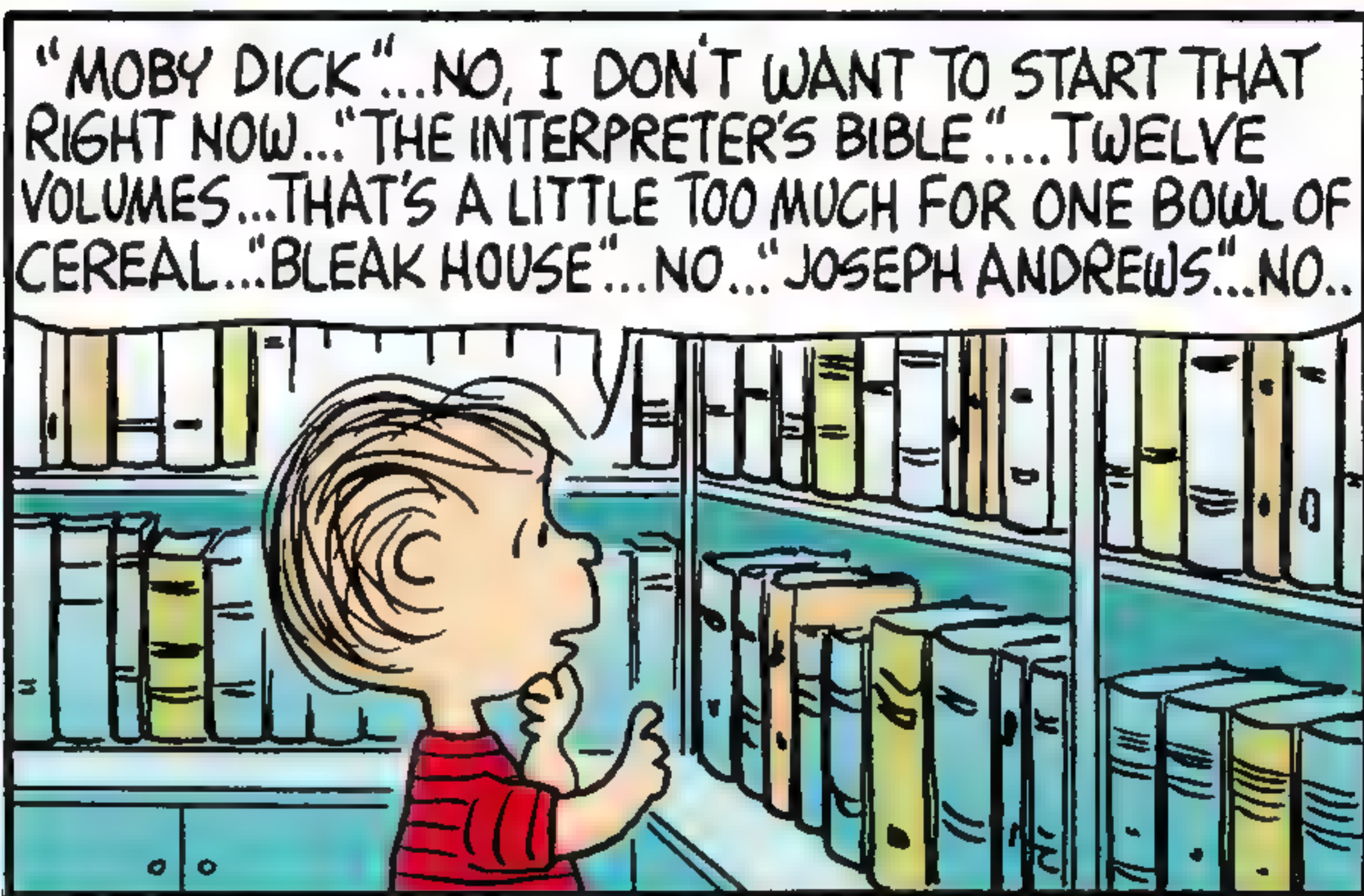
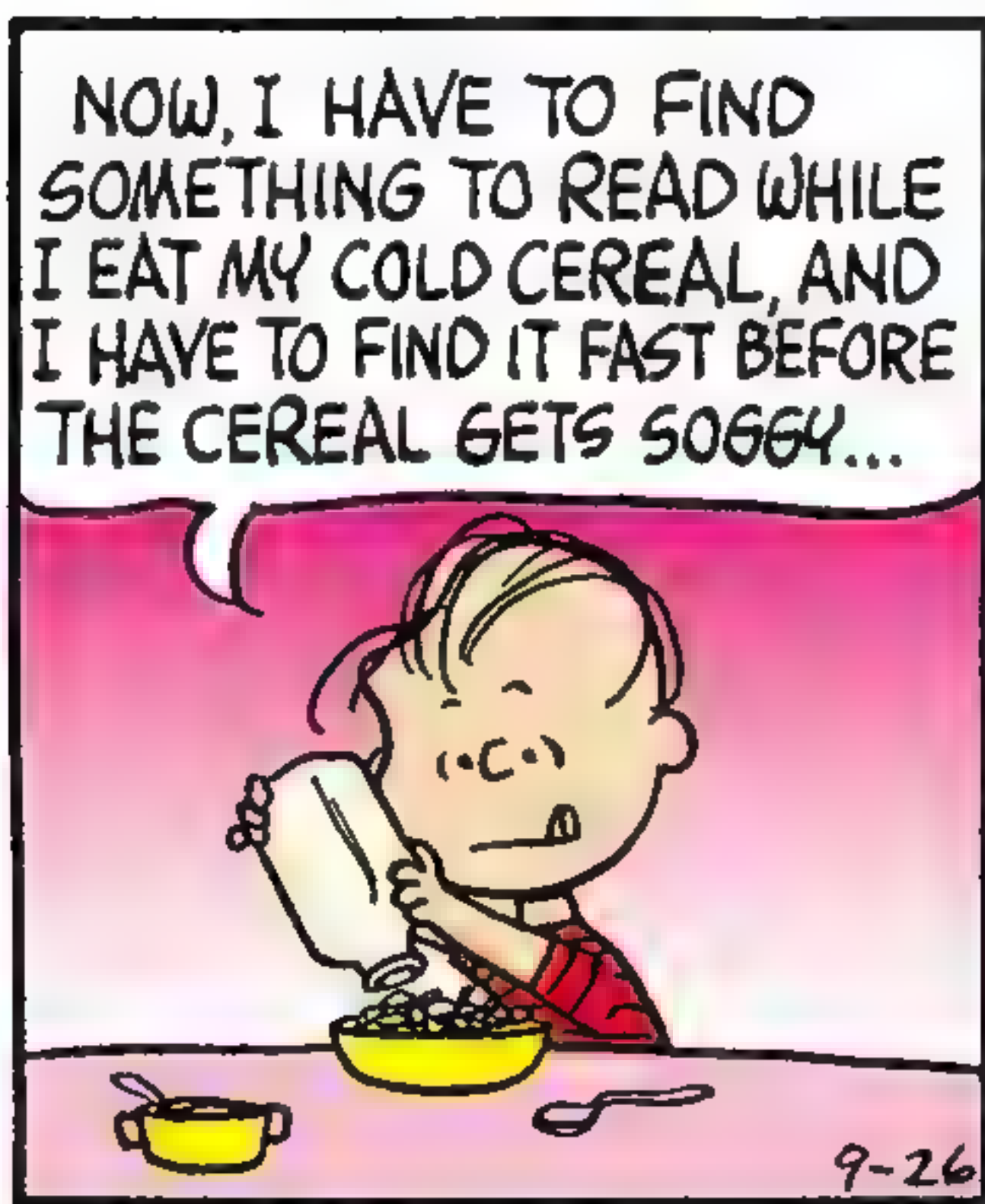






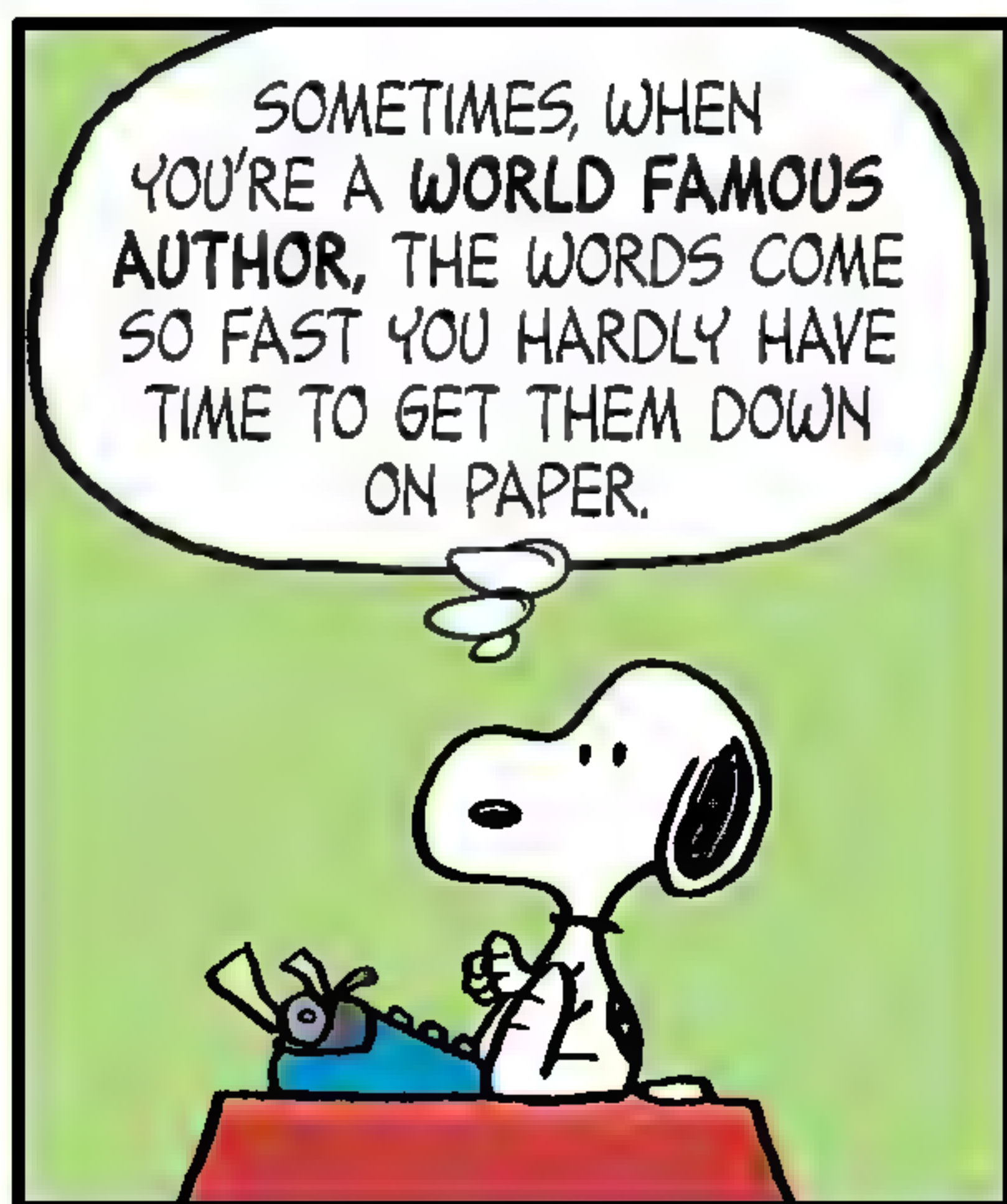
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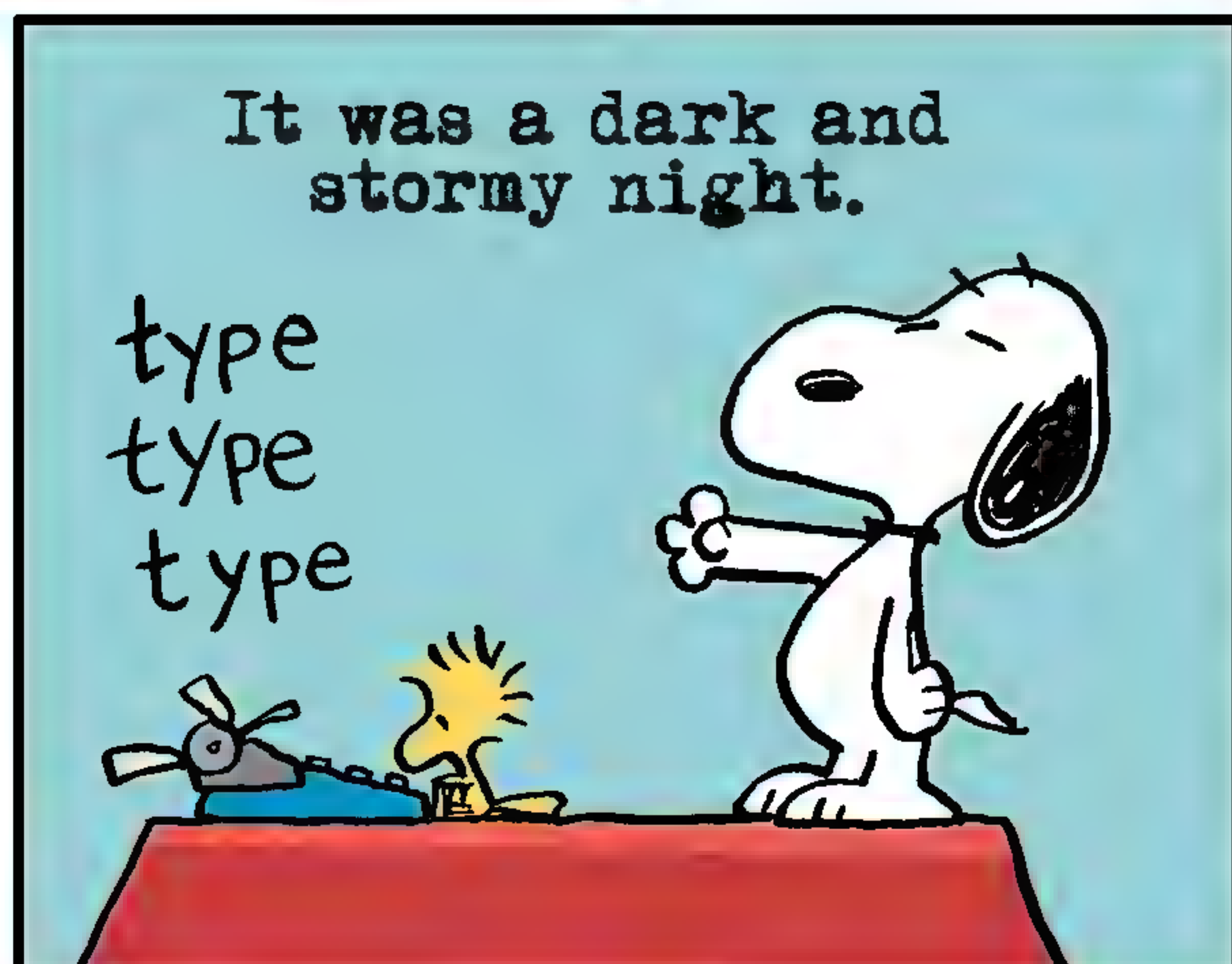
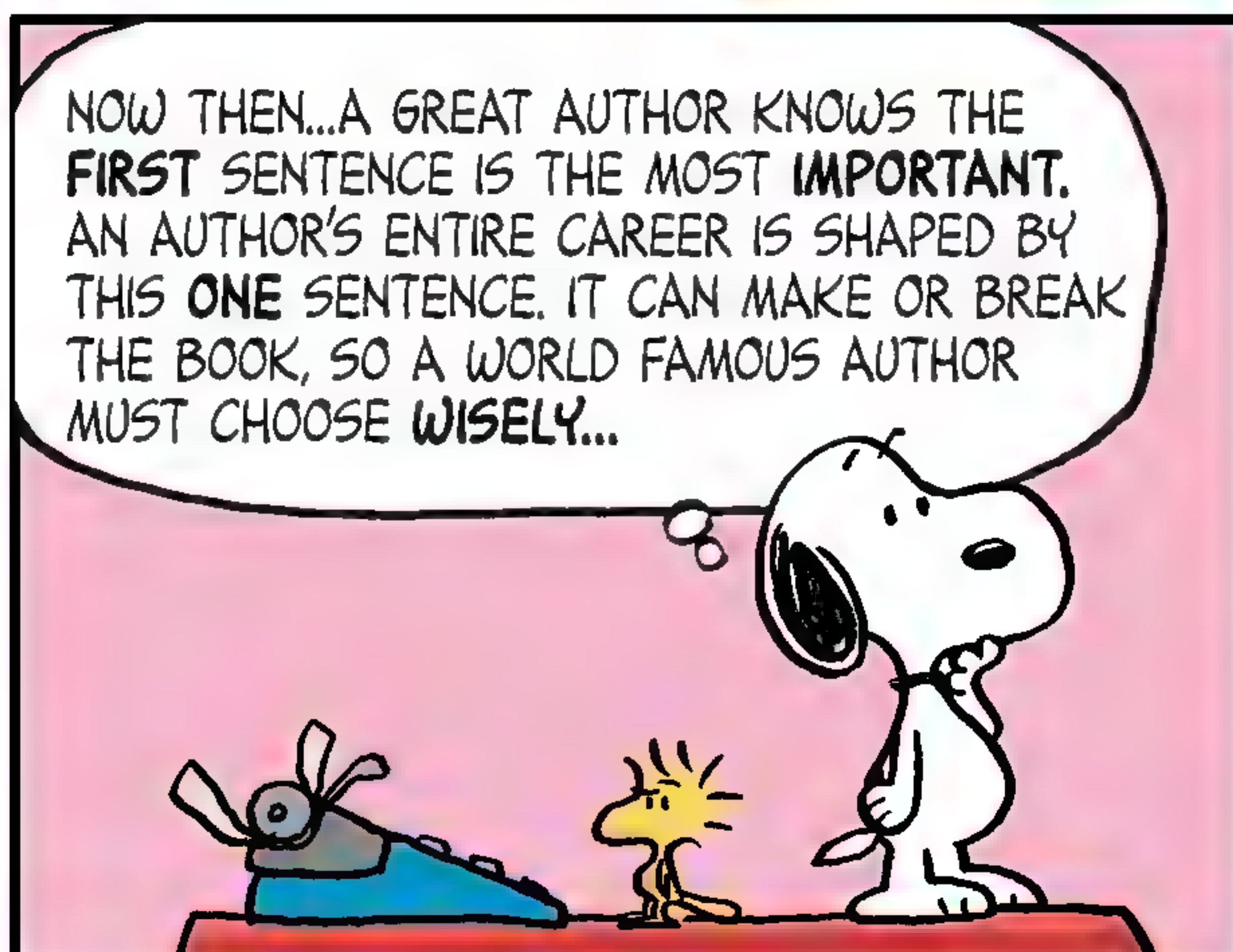
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How To Be A World Famous Author

by The World Famous Author





It was very dark night with an 80% chance of precipitation when suddenly a shot rang out!

YAWN

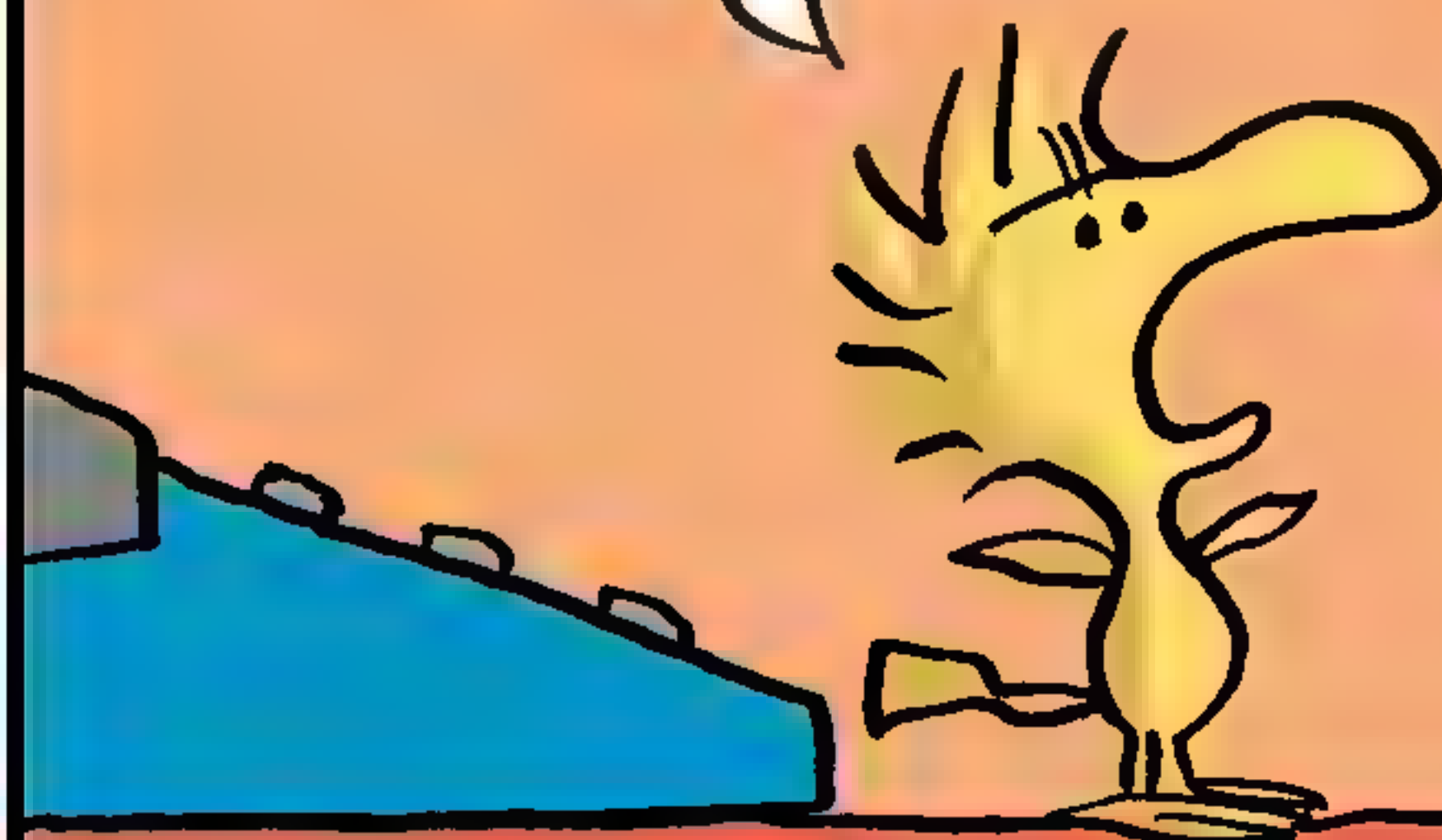


JUST LOOK AT YOU! YAWNING AND BLEARY-EYED. YOU AREN'T WORTH A THING IN THE MORNING!

type type type
type eck) t x p q z
type tt lie z



|||||



boot!

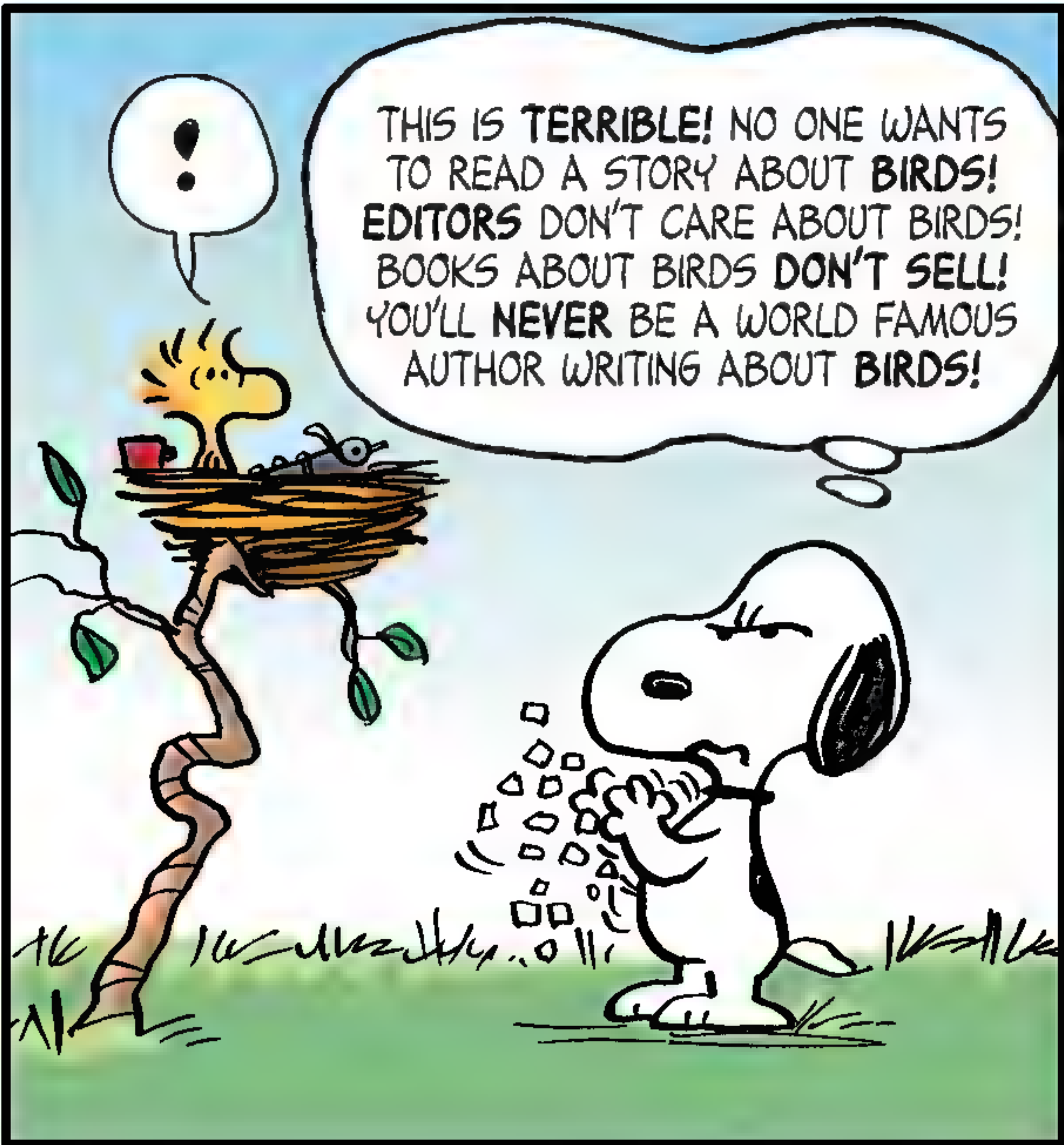
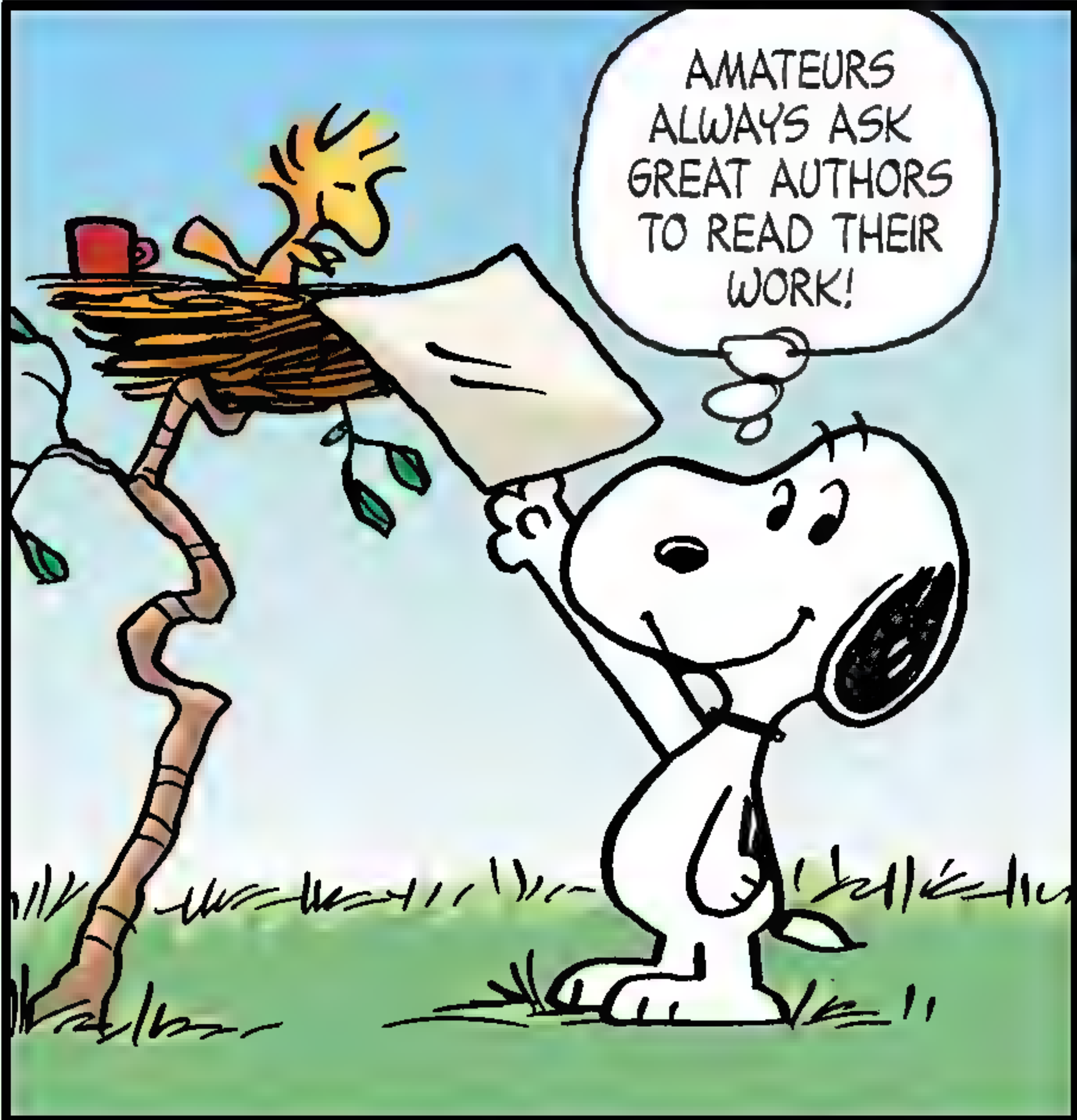


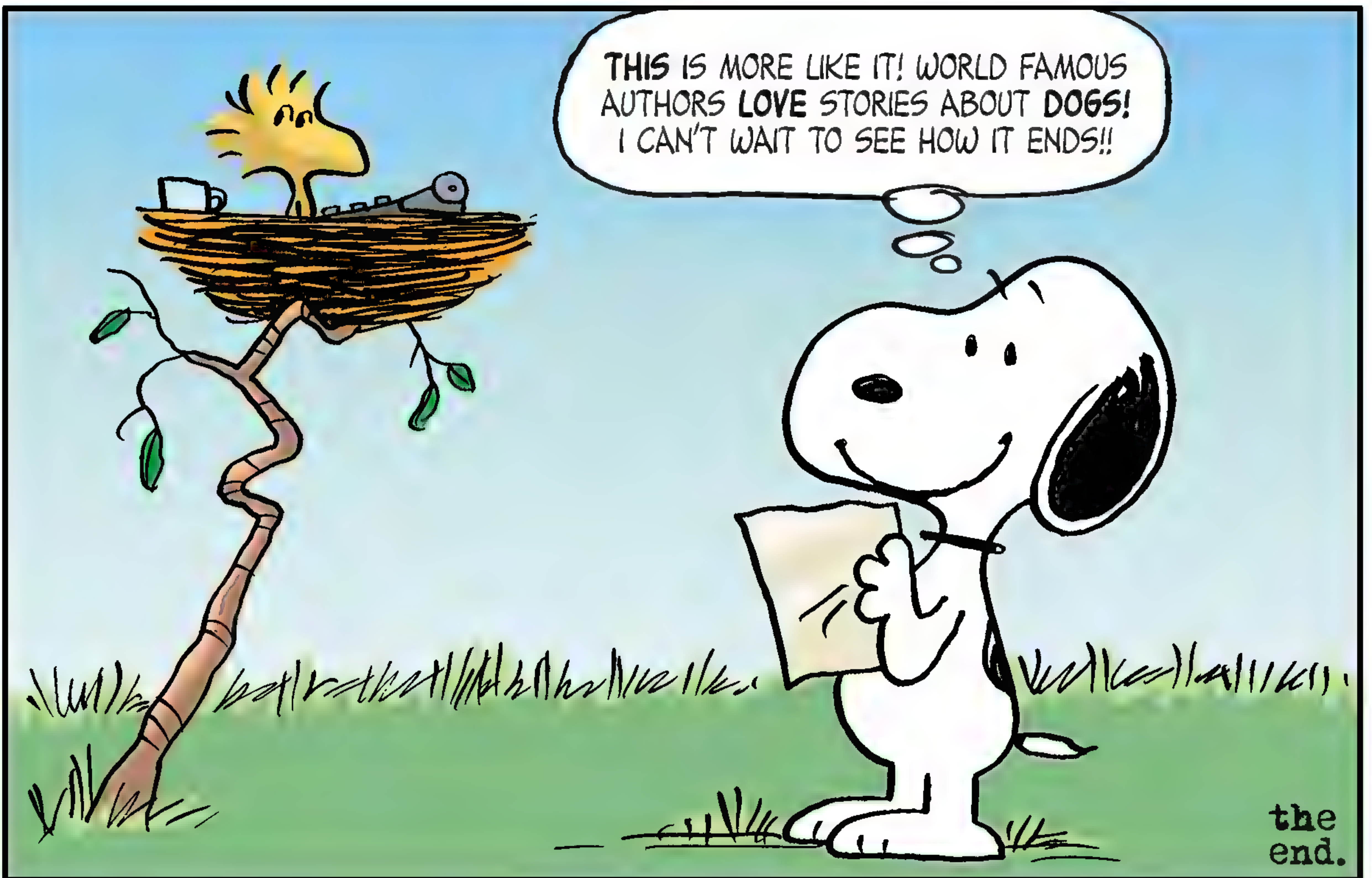
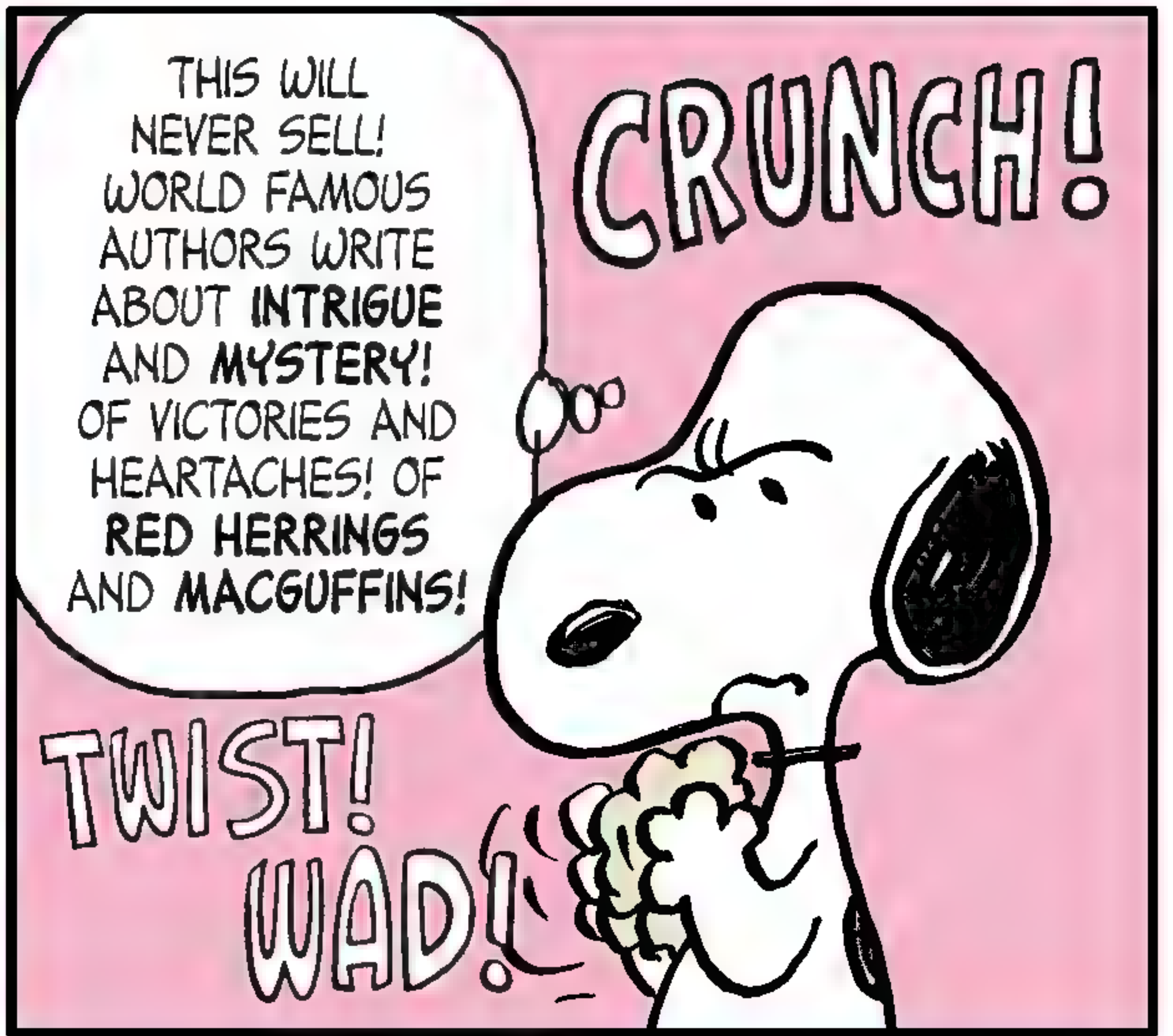
A MEDIOCRE AUTHOR WOULD HAVE FIRED HIM FOR TYPING SO BADLY...

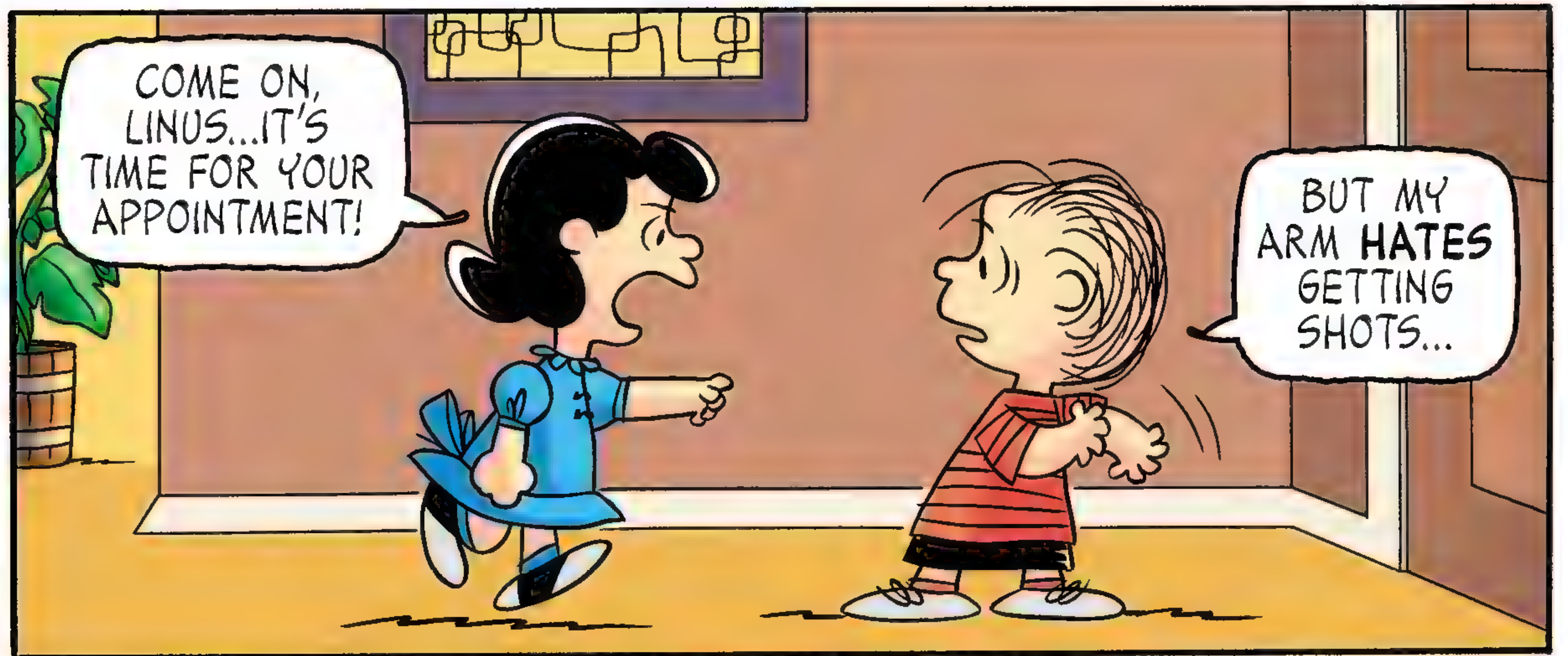
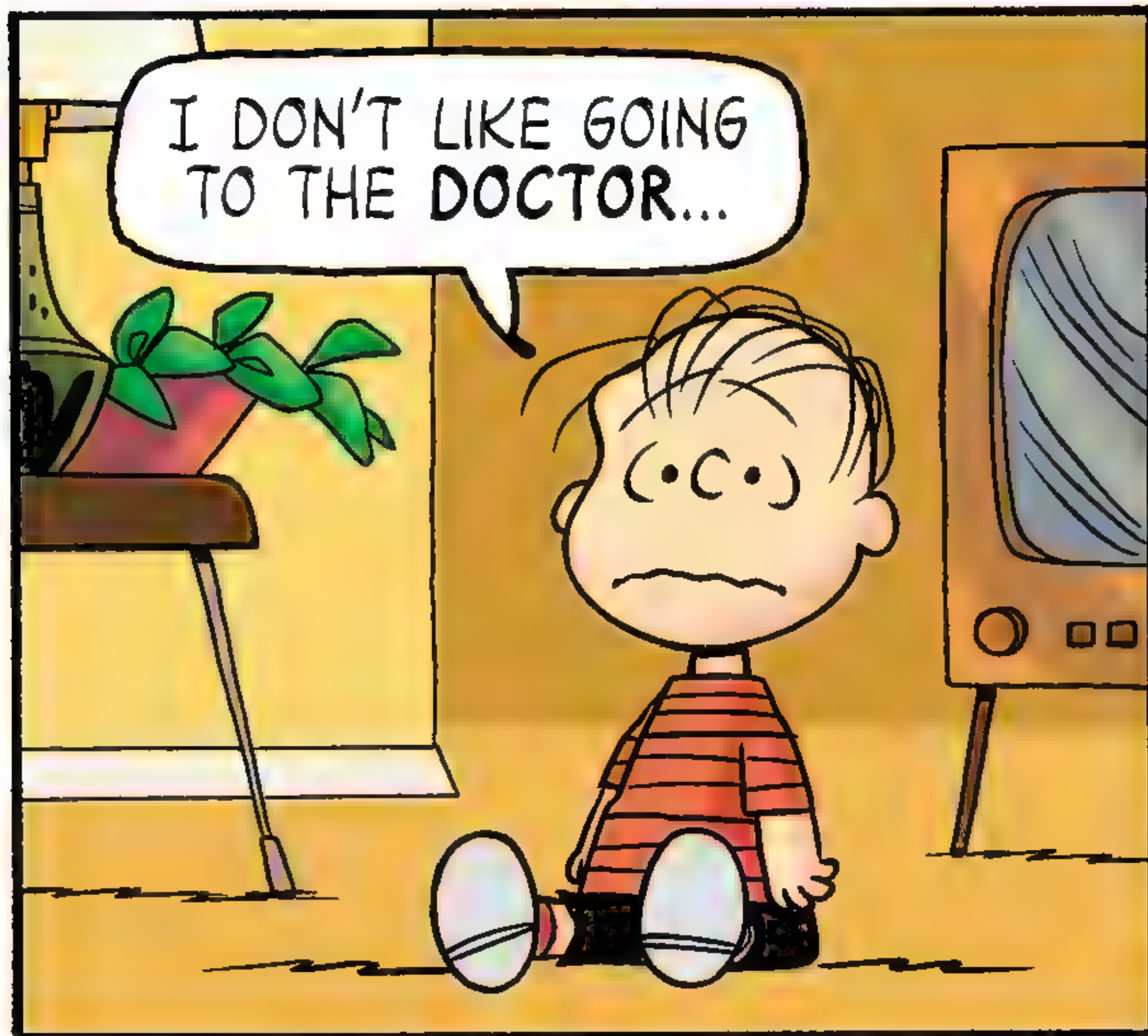


BUT A WORLD FAMOUS AUTHOR WILL ALWAYS WAIT FOR HIS ASSISTANT TO QUIT TO AVOID TROUBLE WITH THE UNIONS!

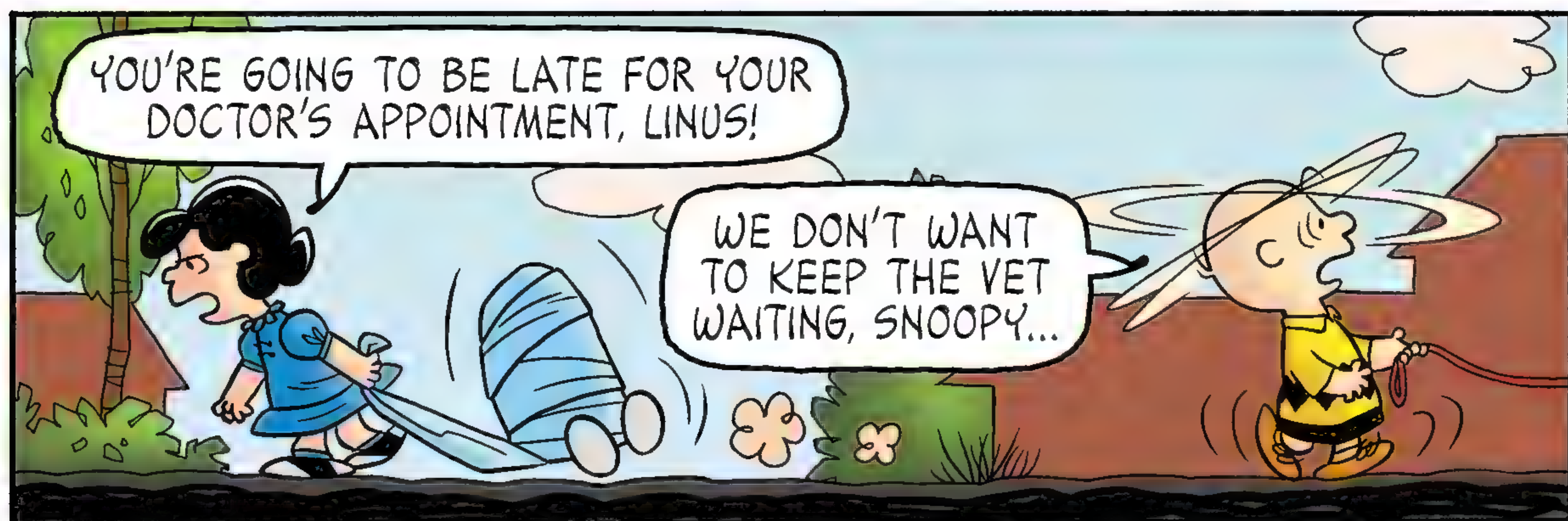
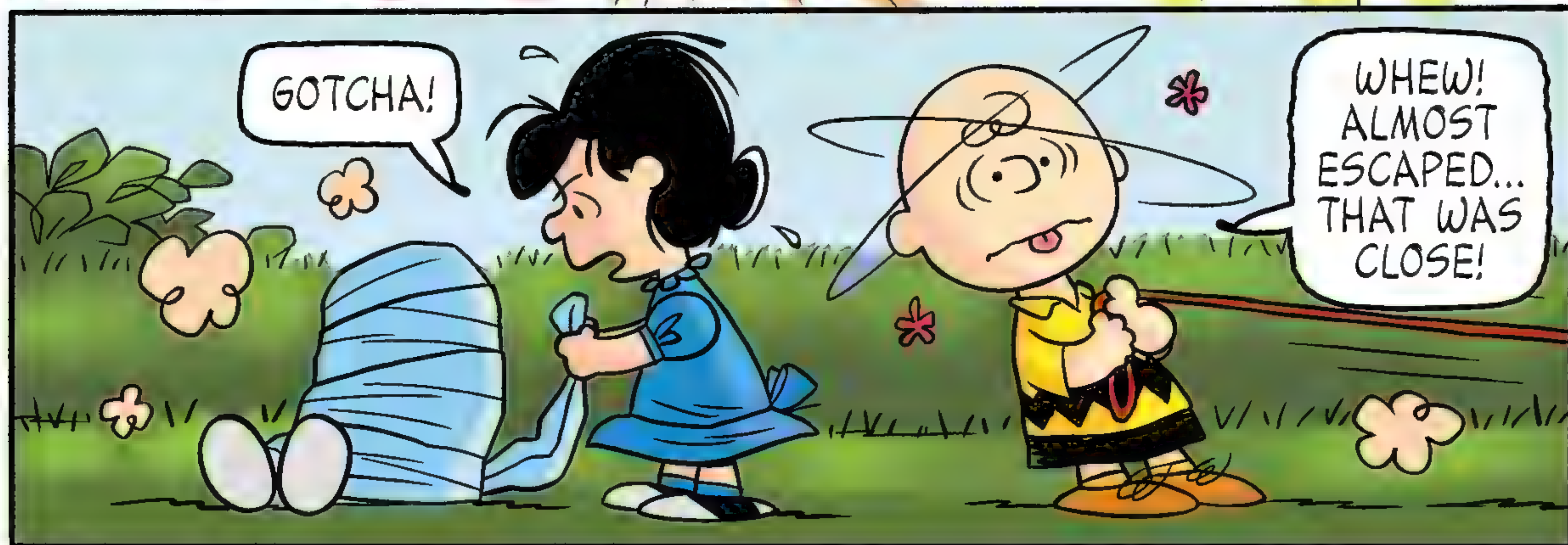
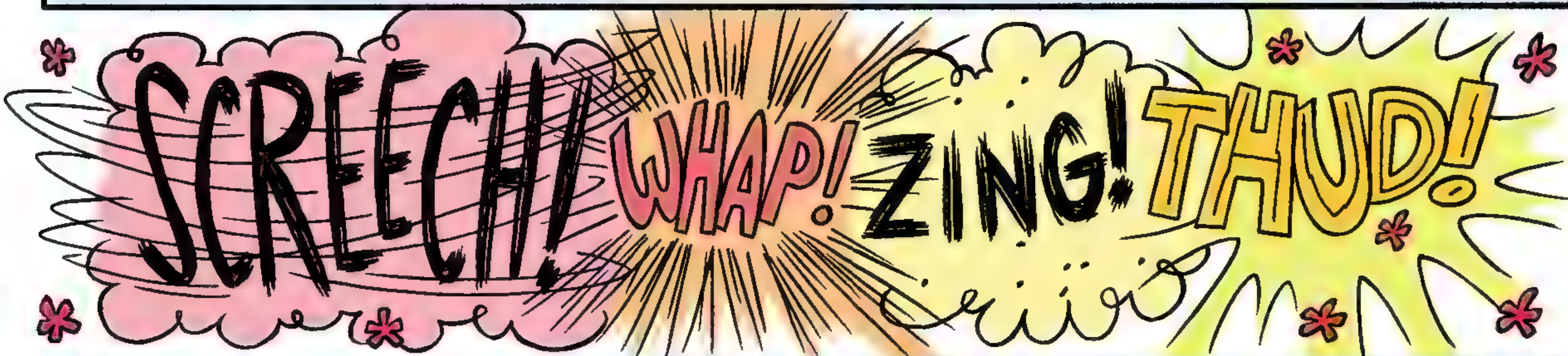
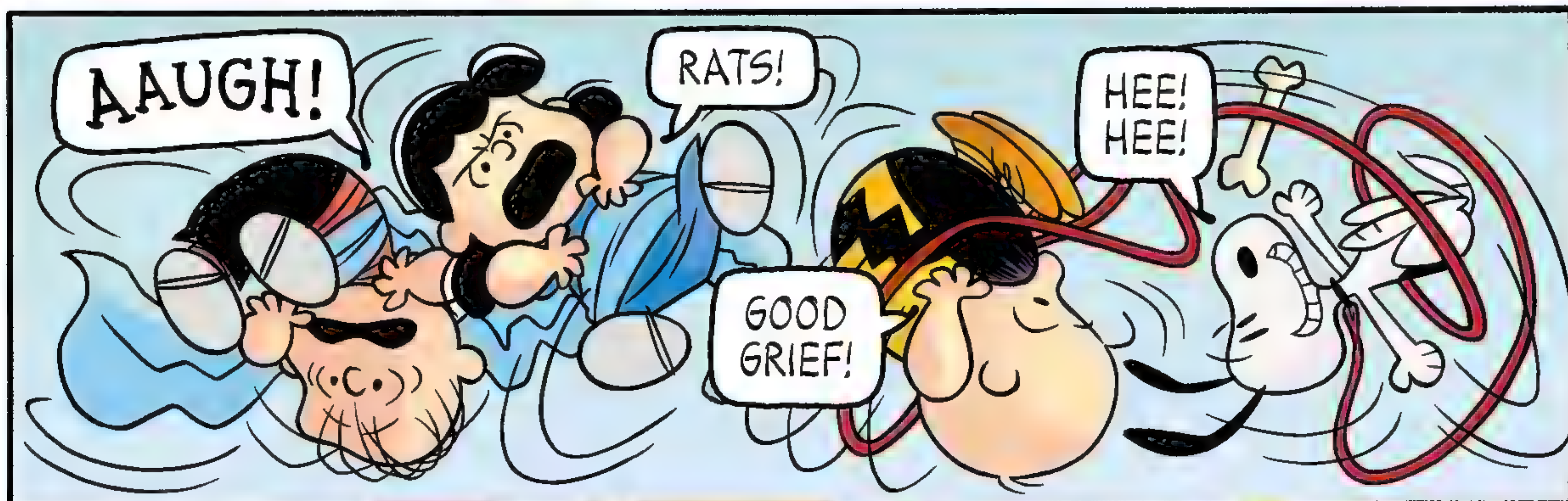


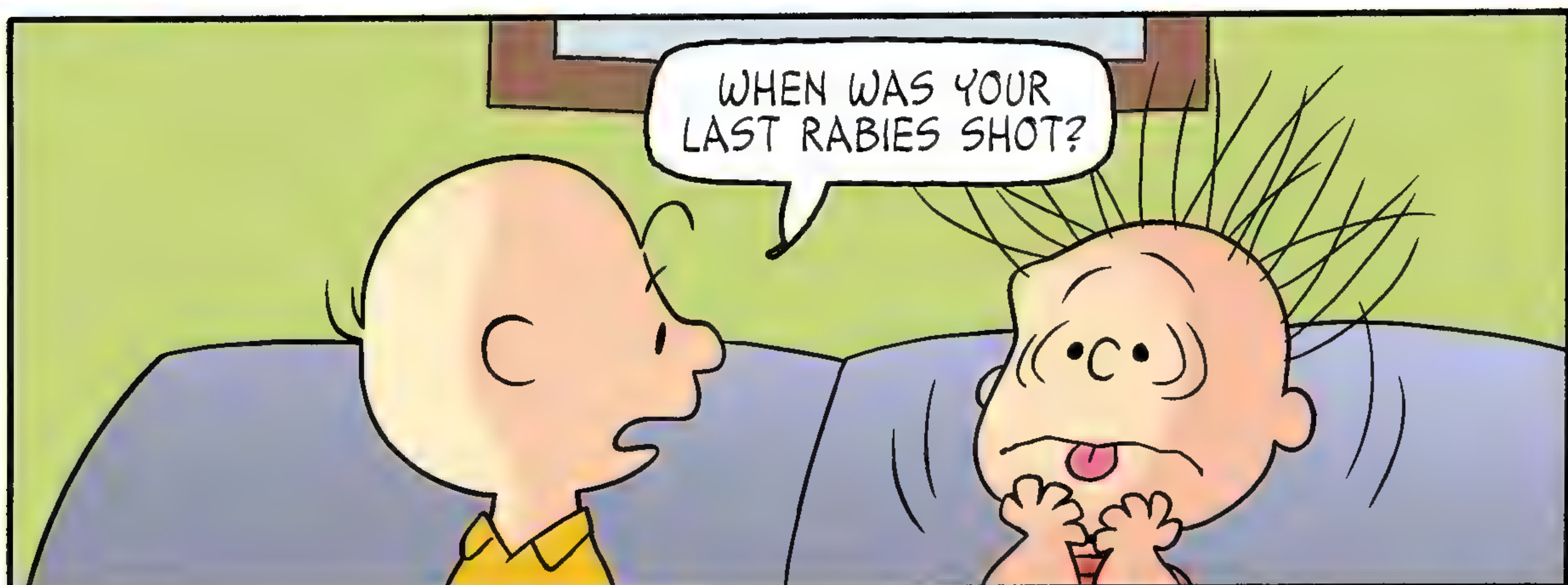
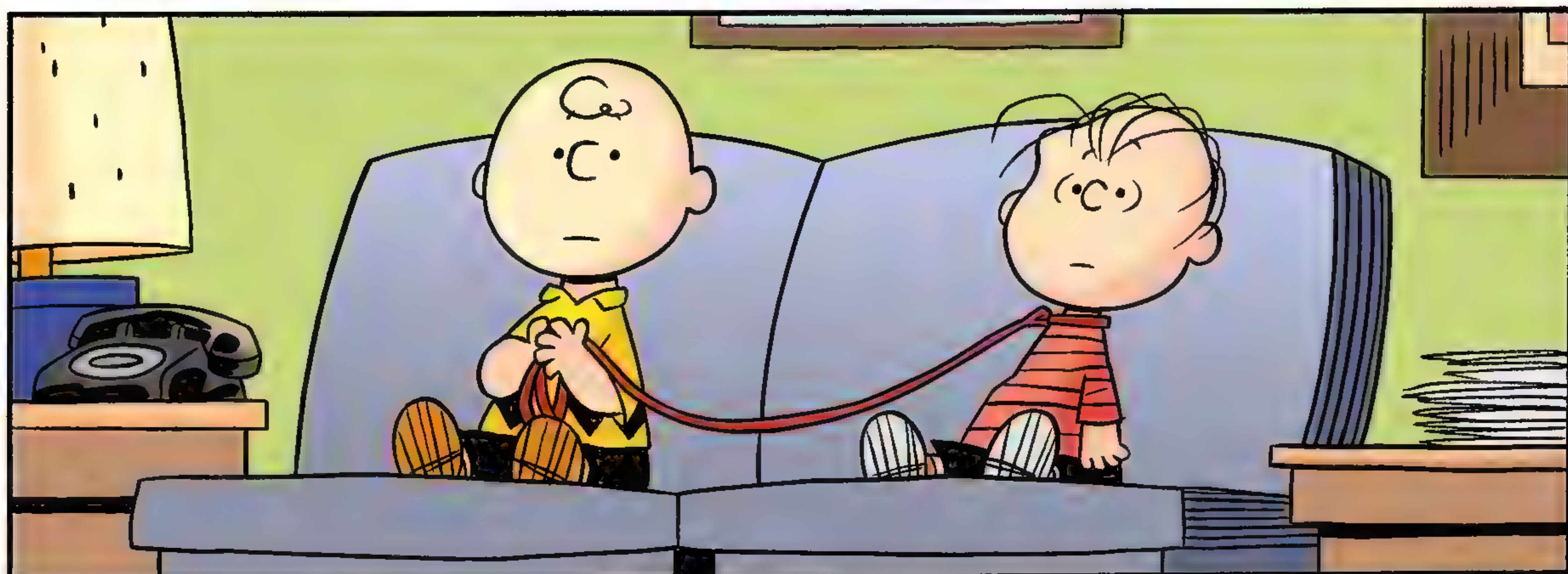


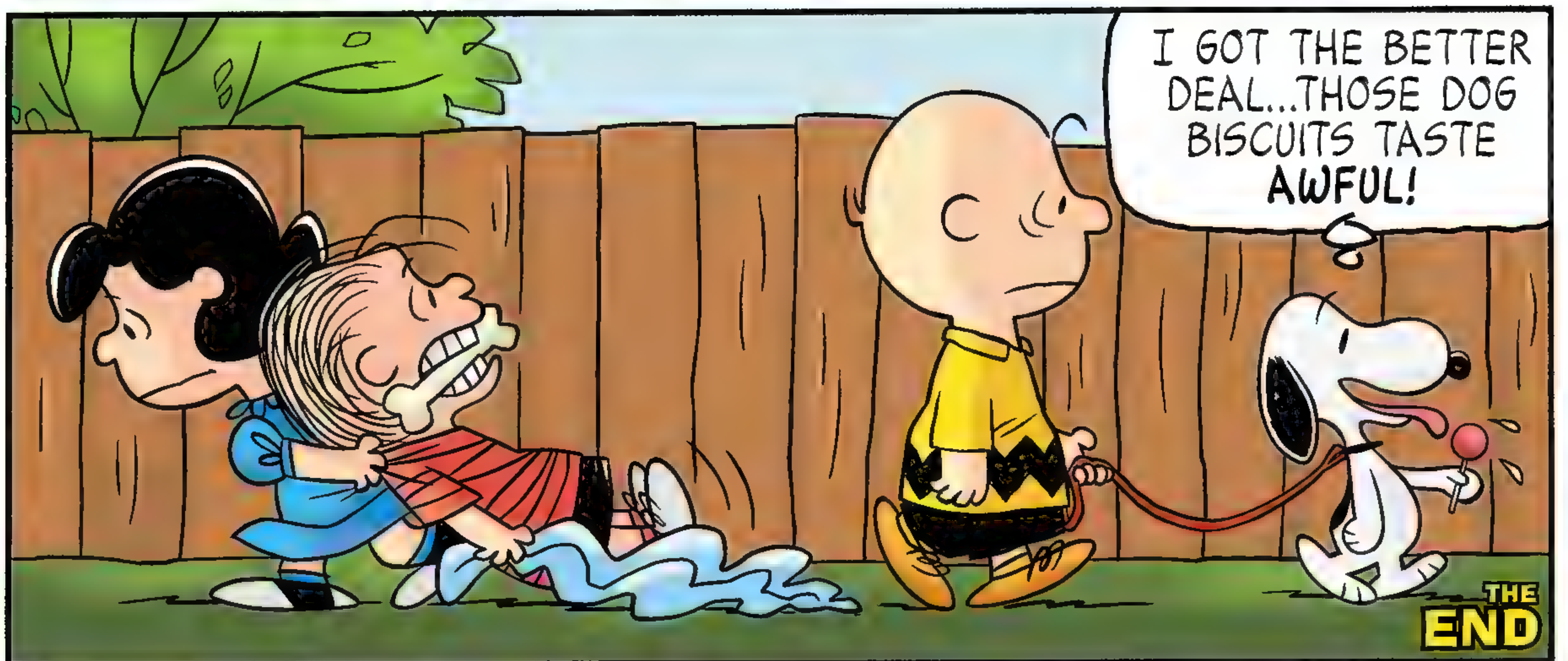
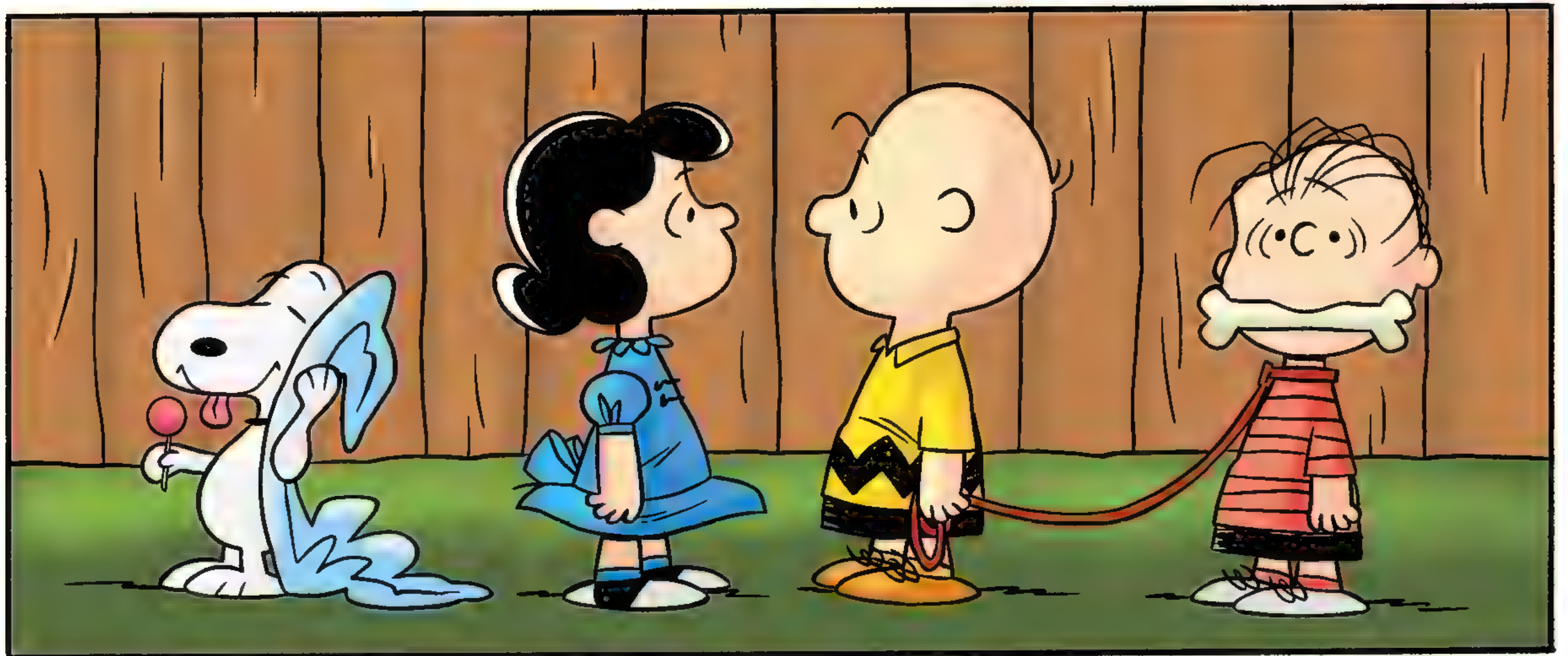
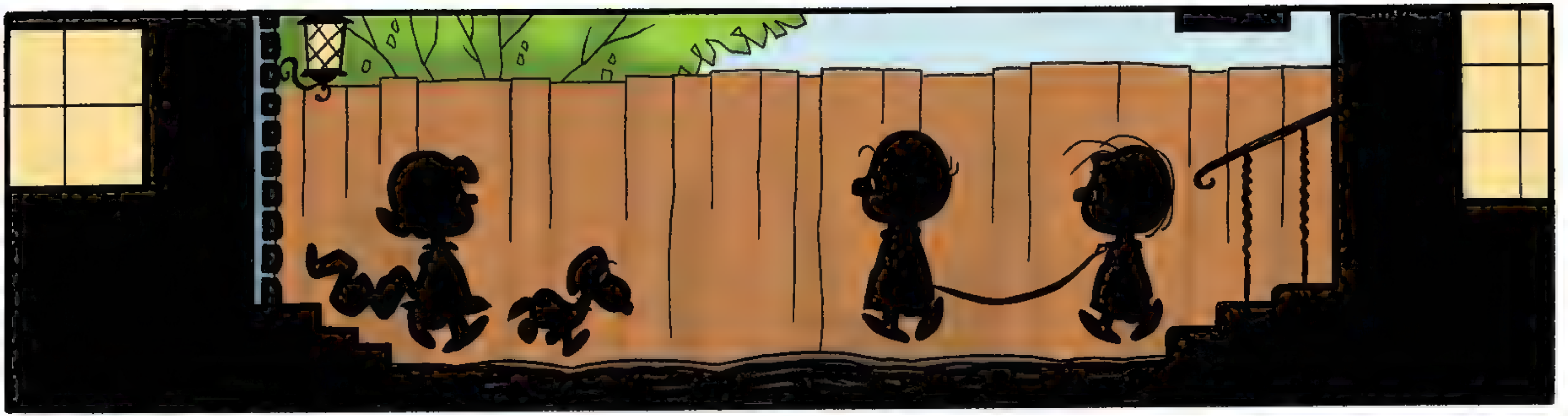




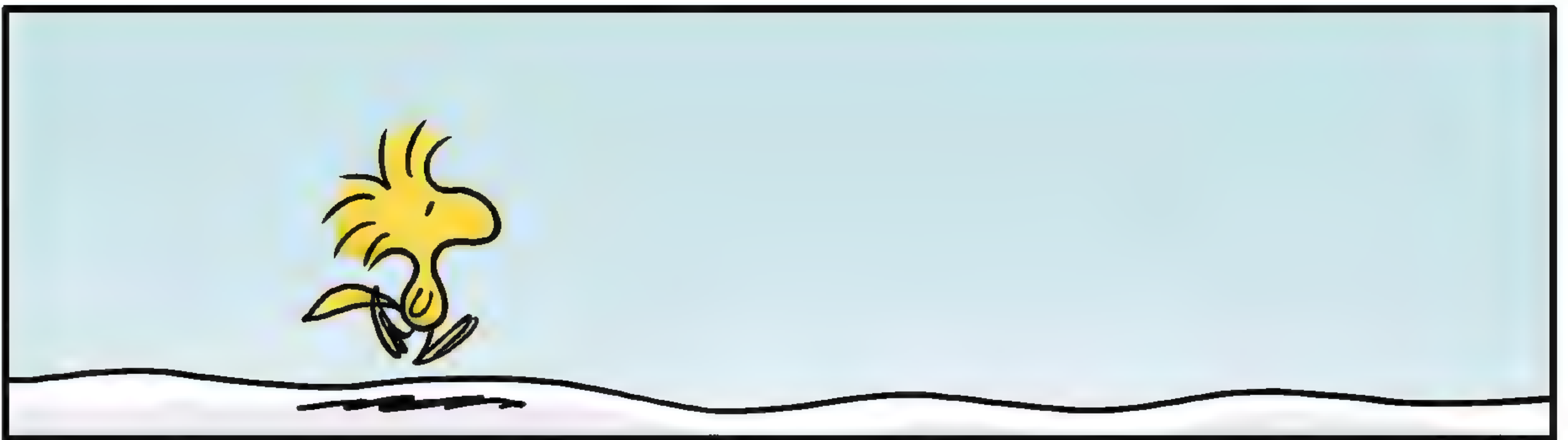




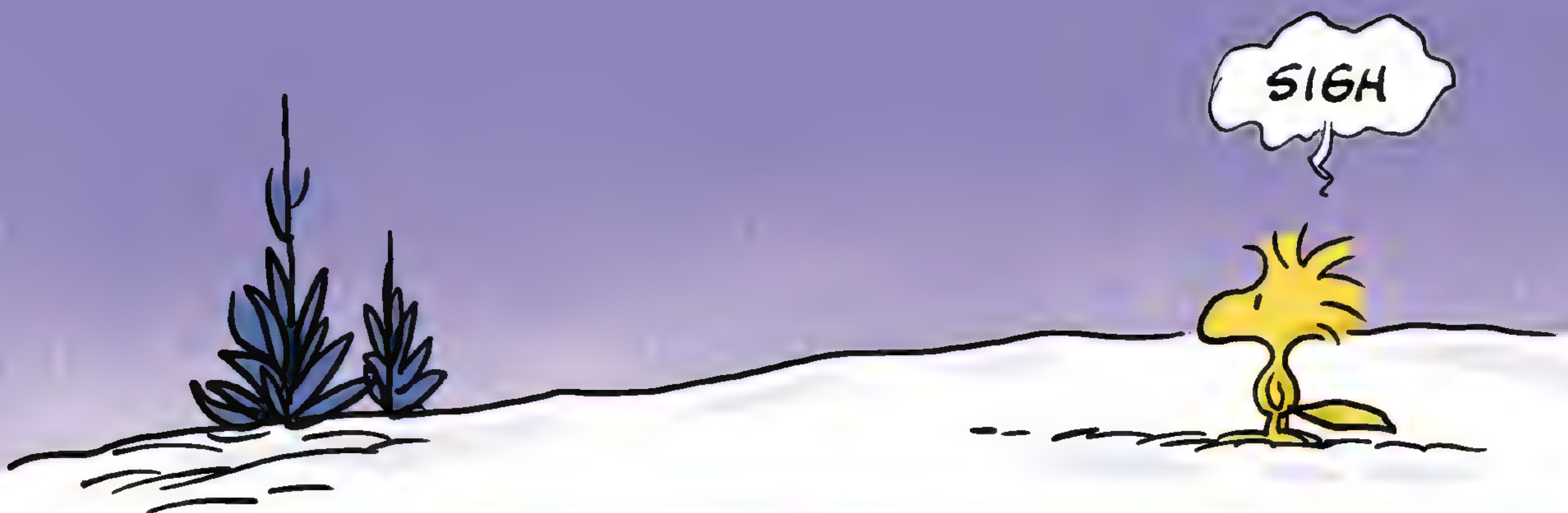


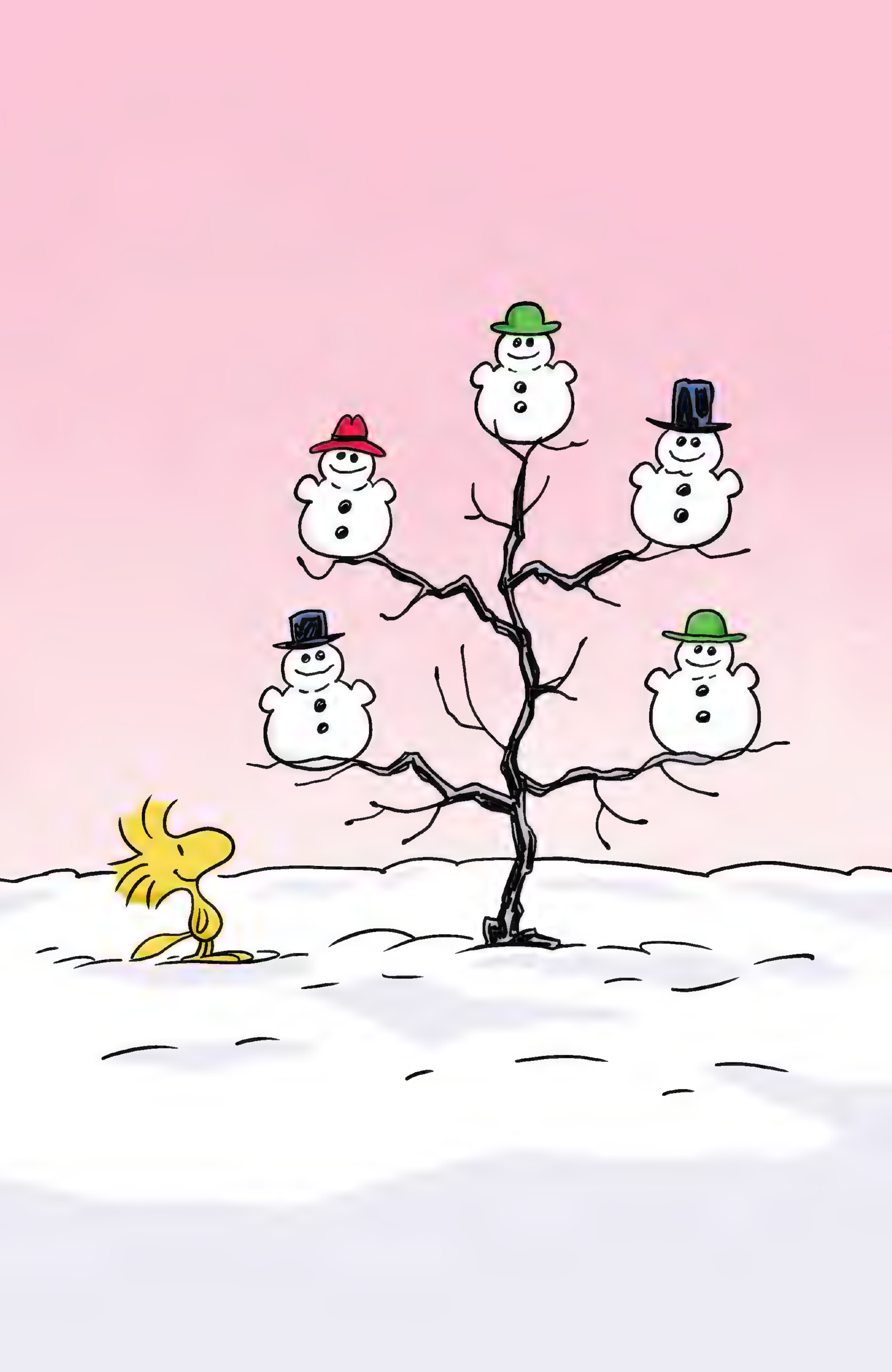


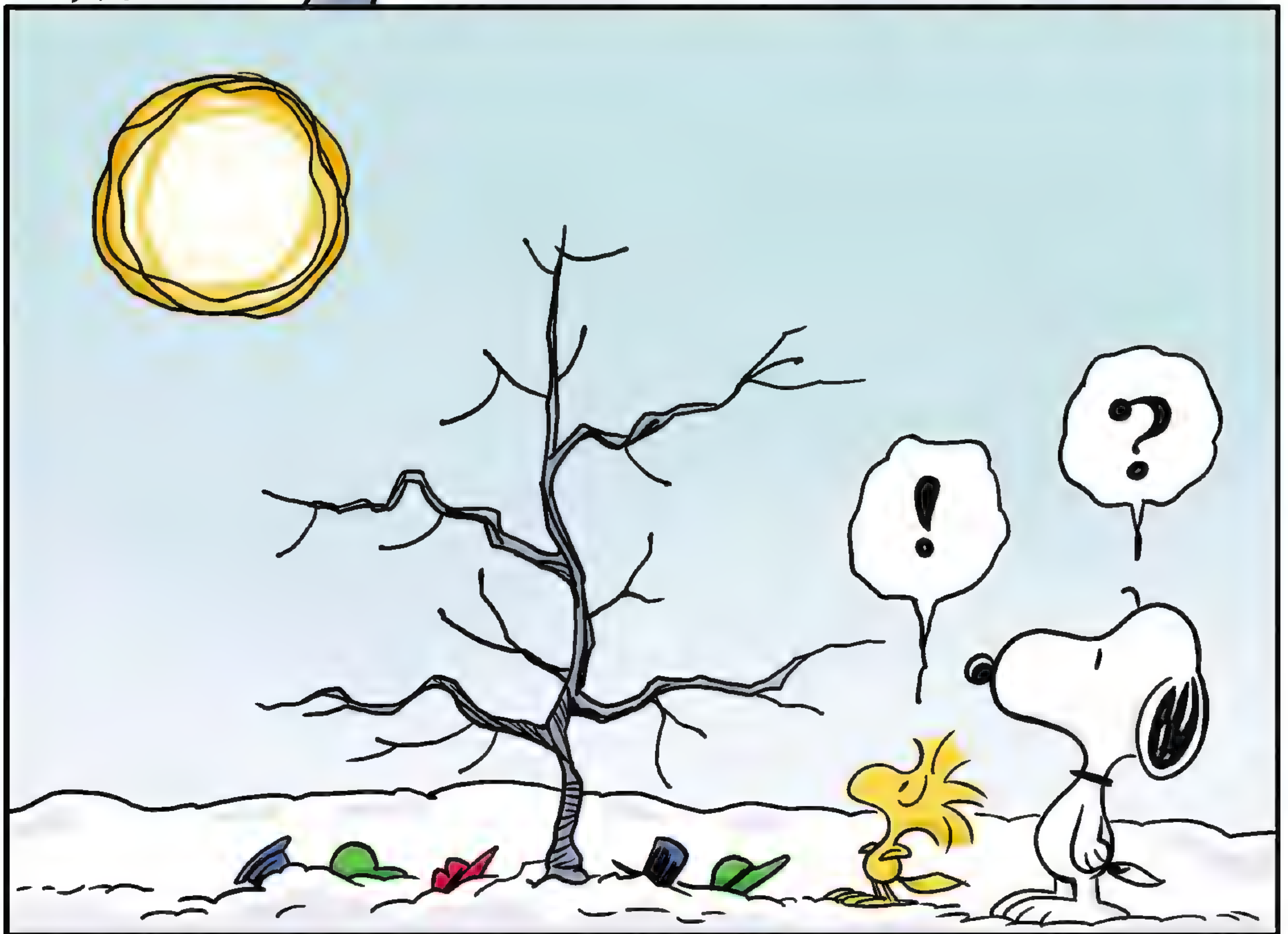
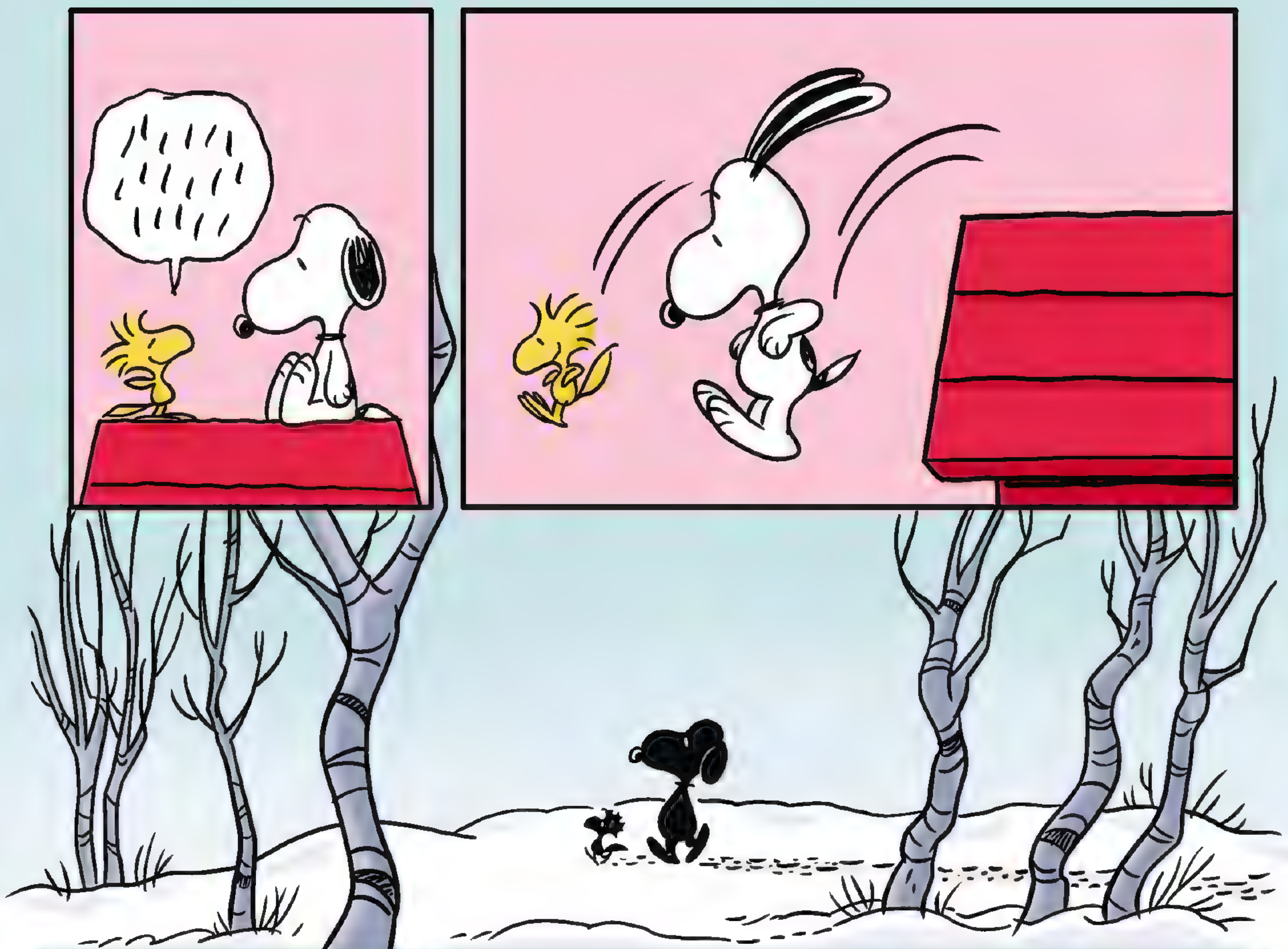
Woodstock's Lonely Day

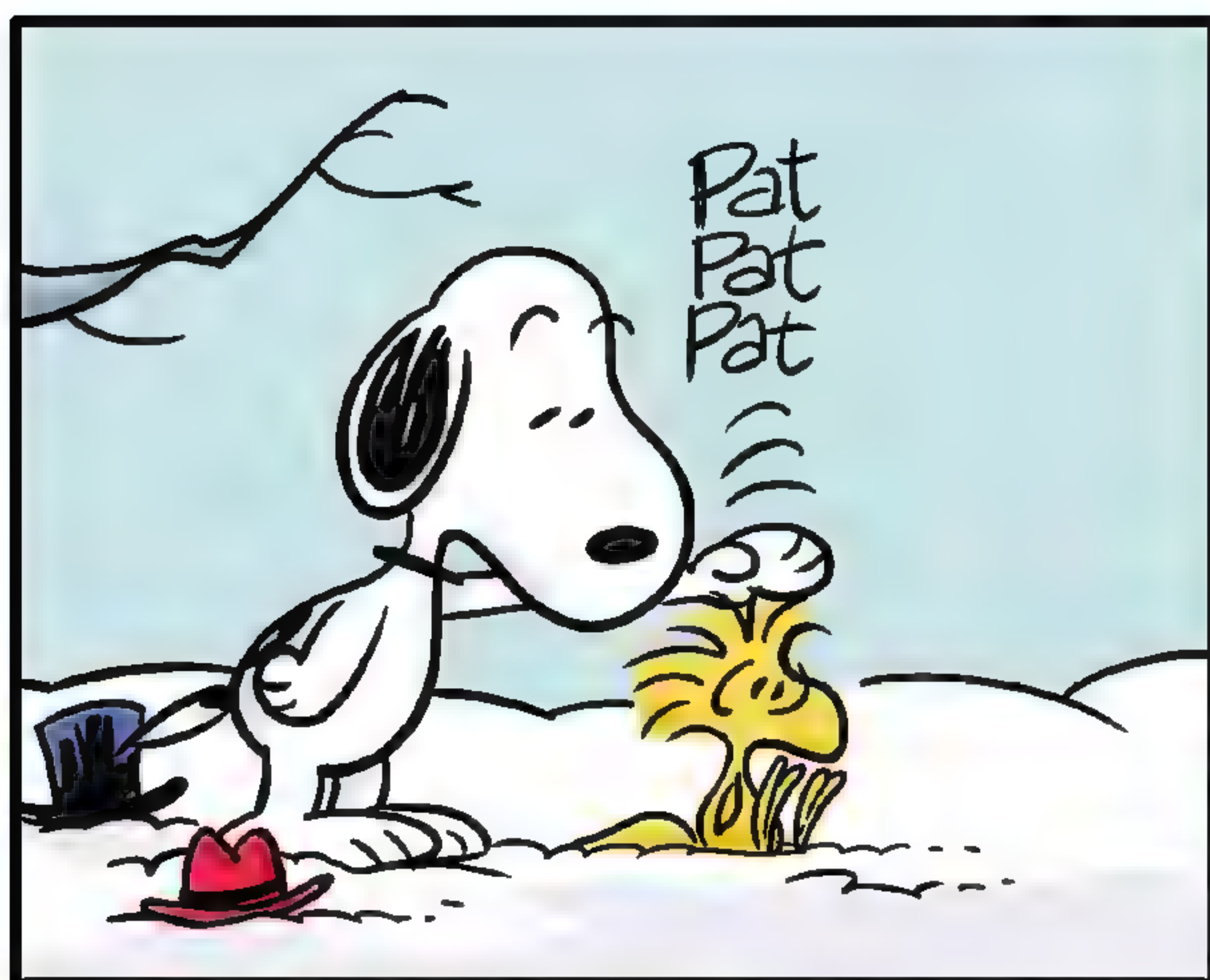




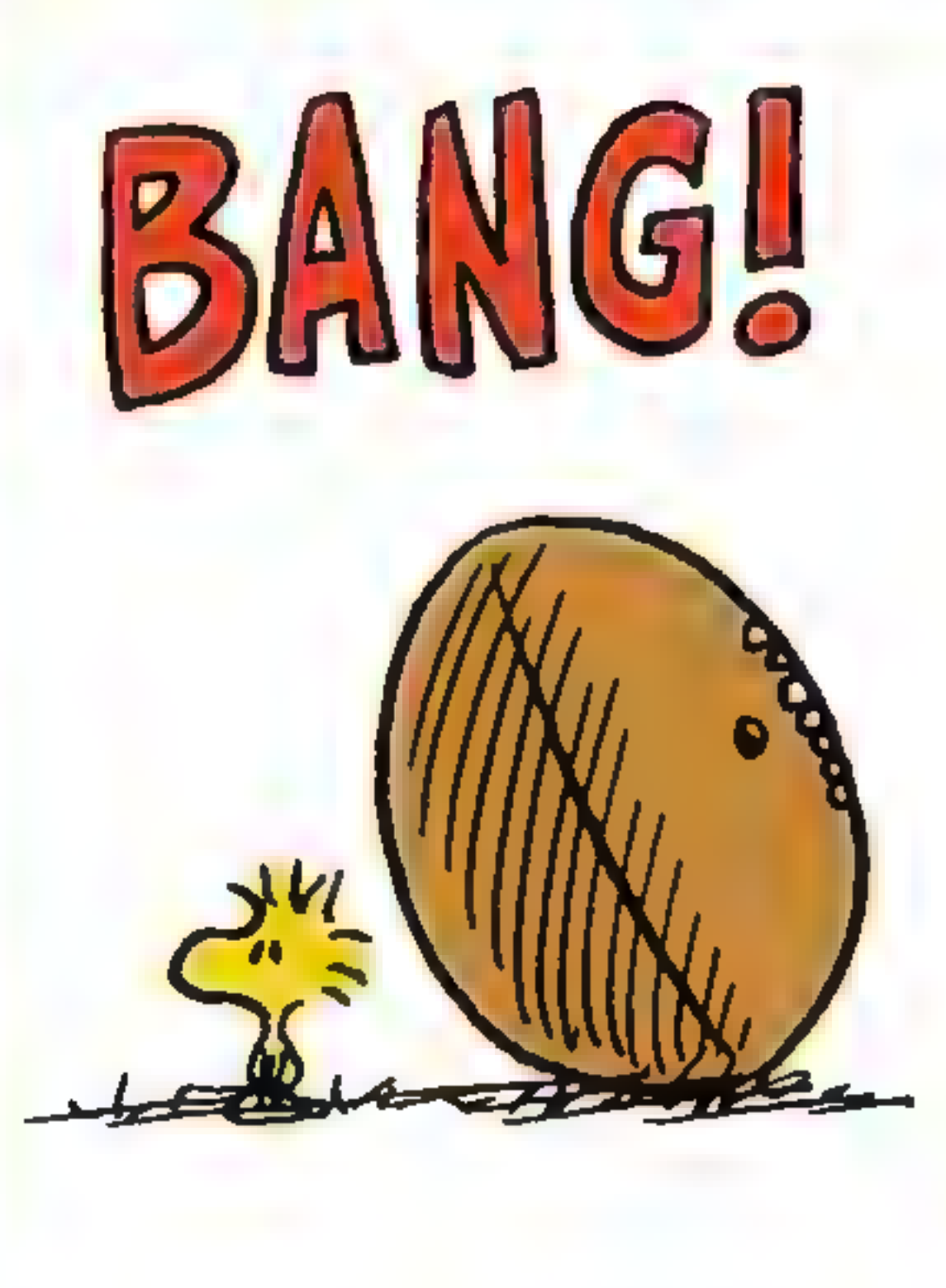
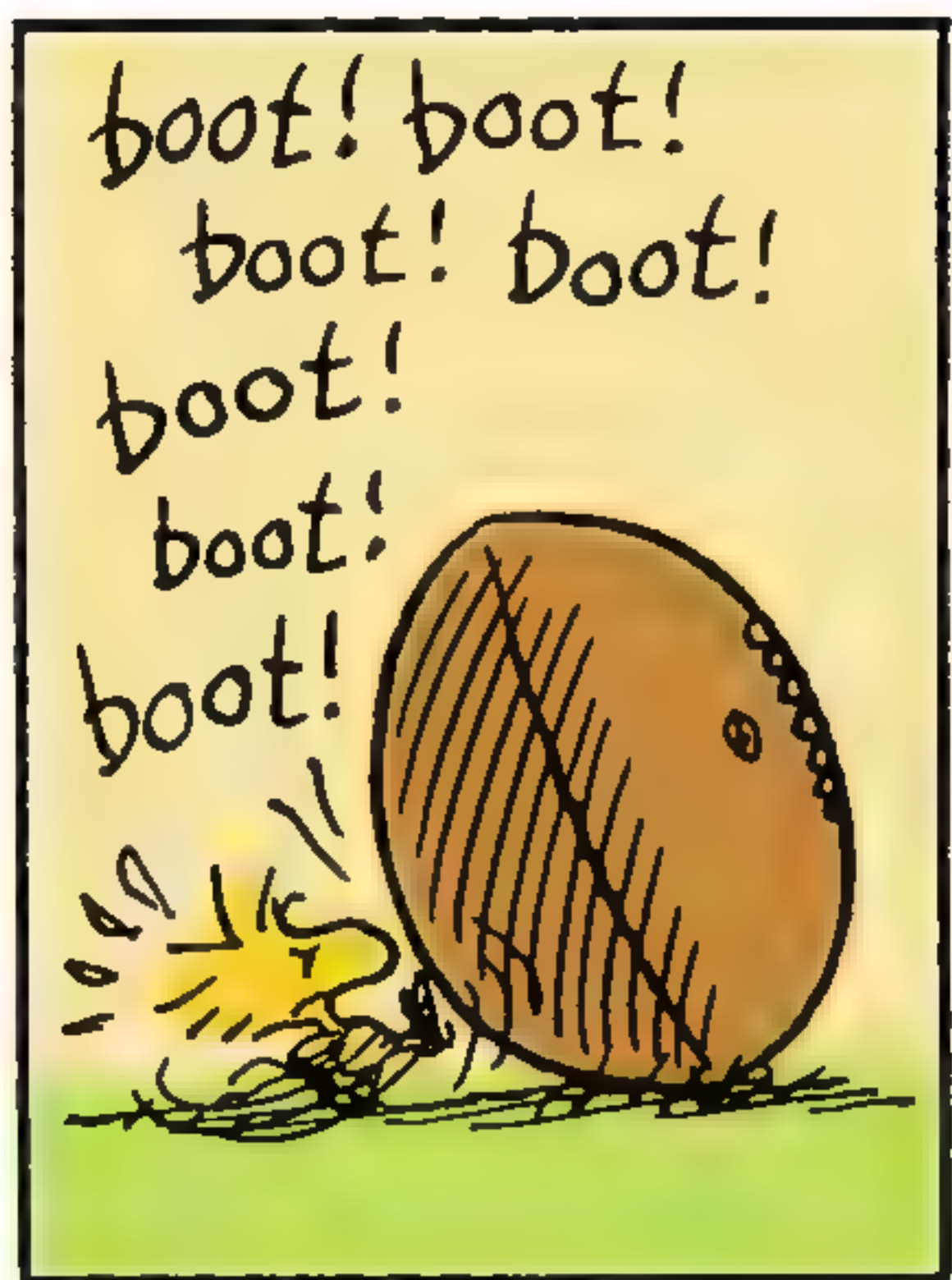
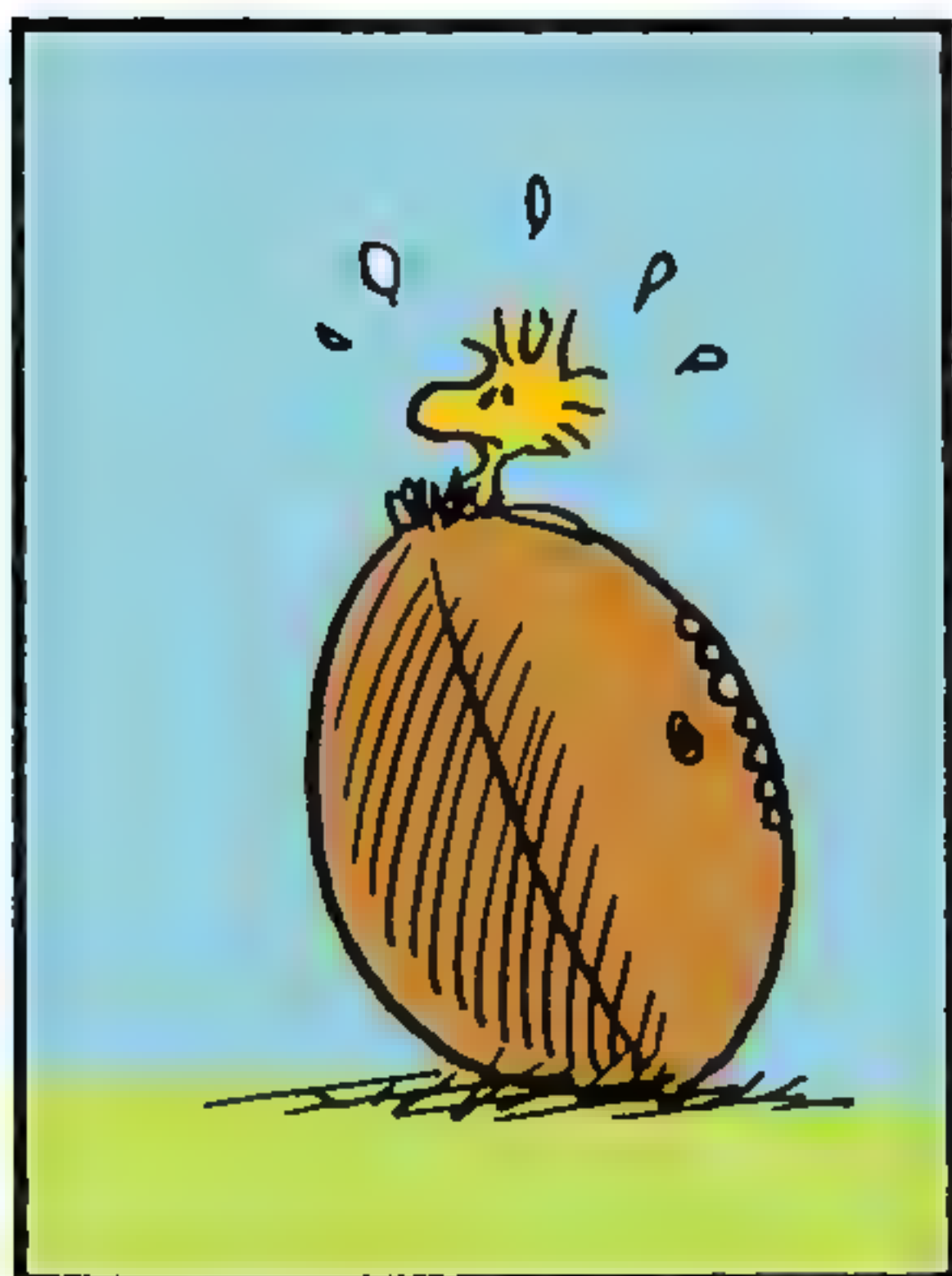
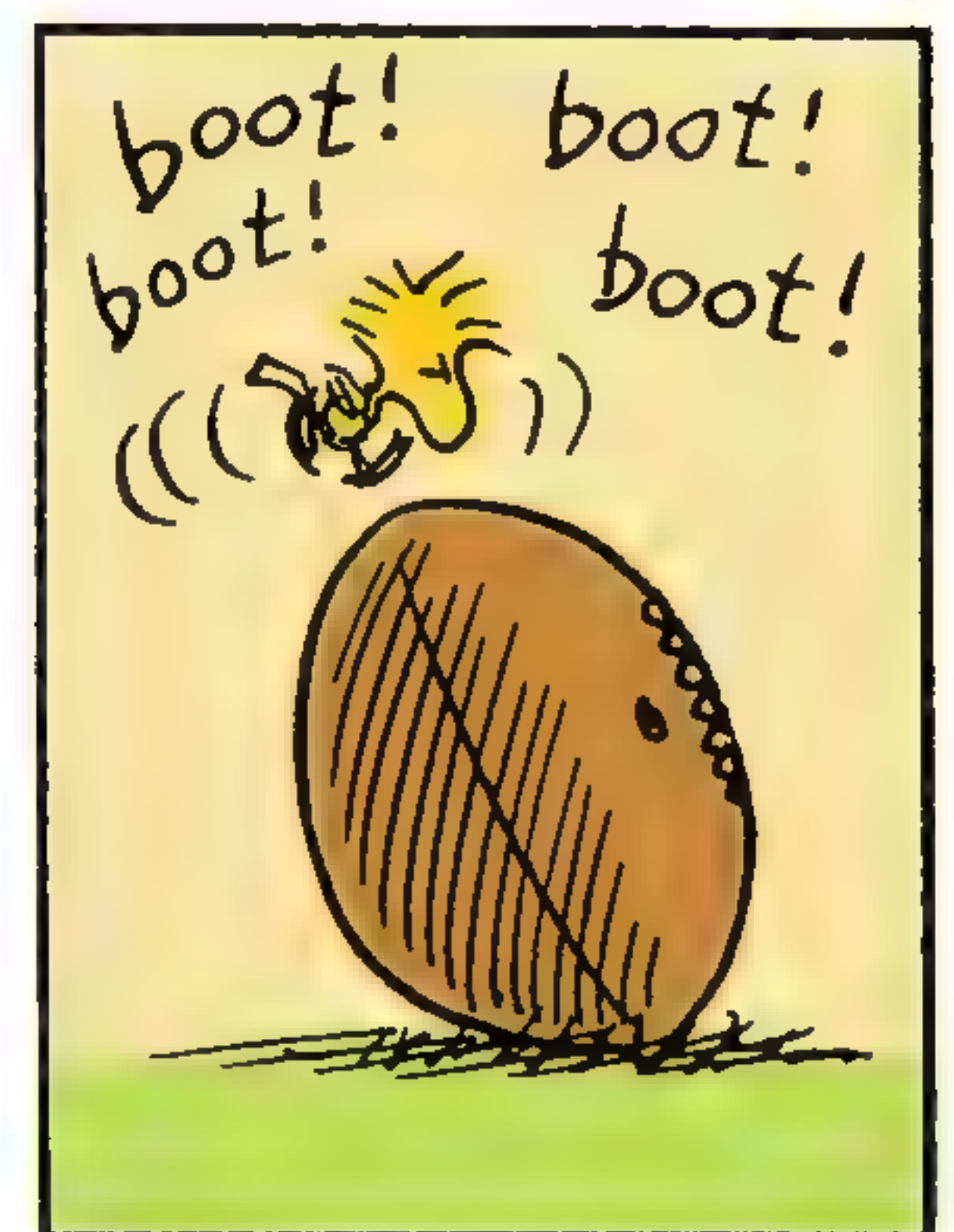
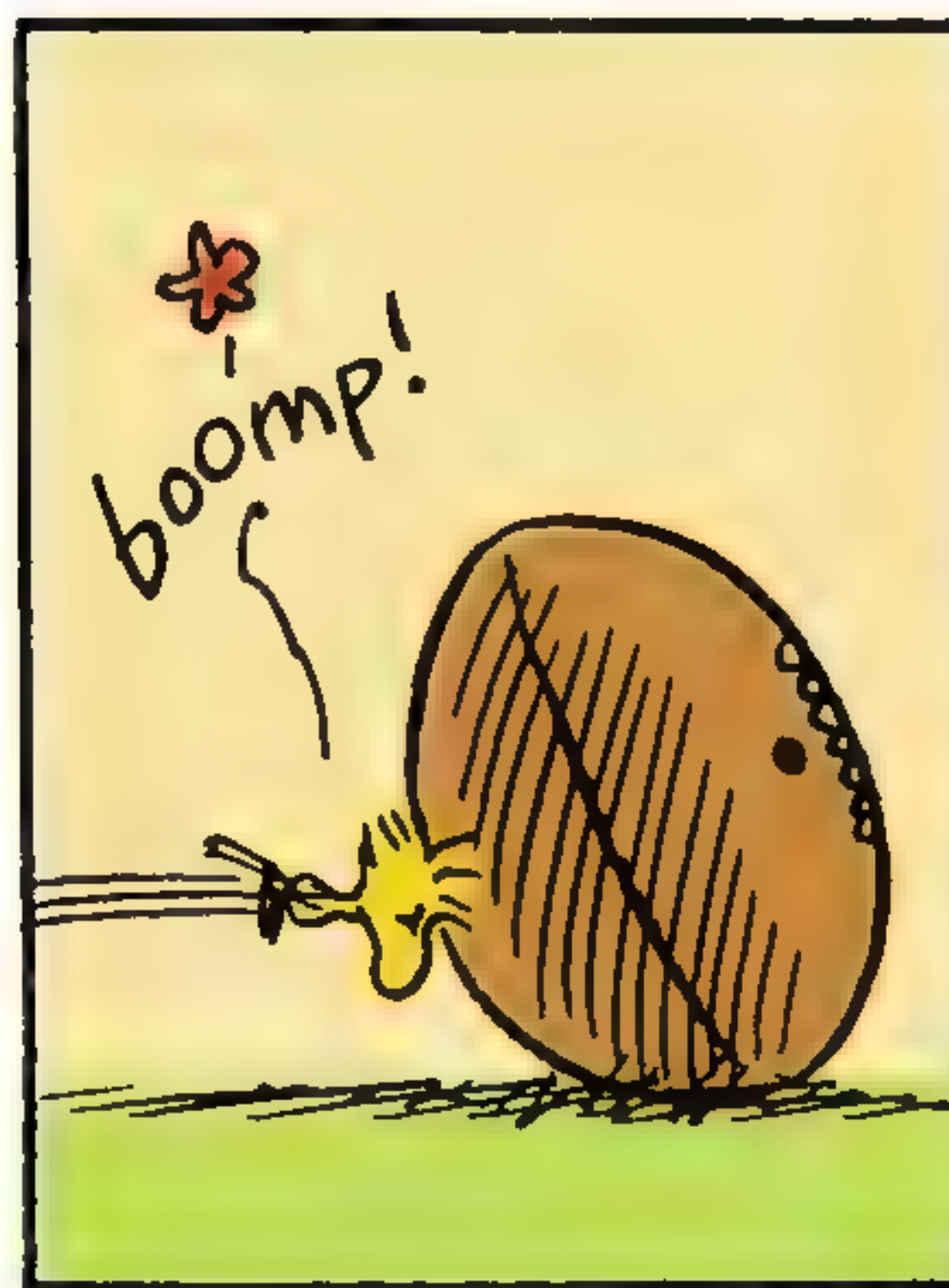
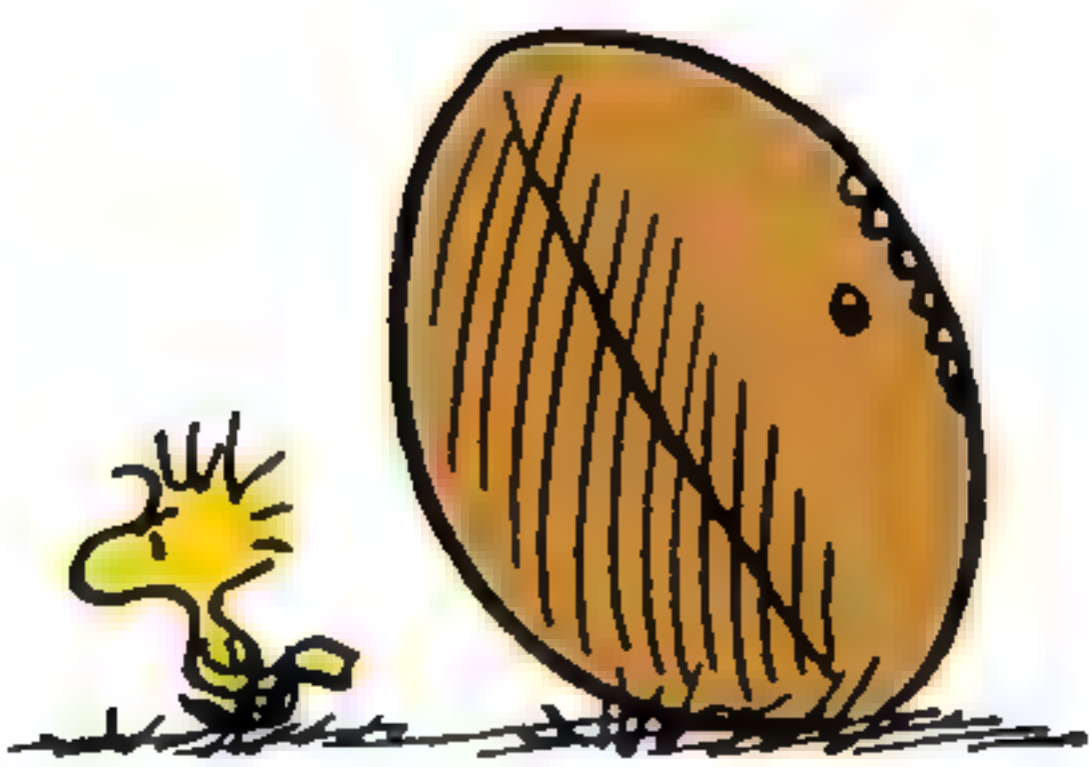
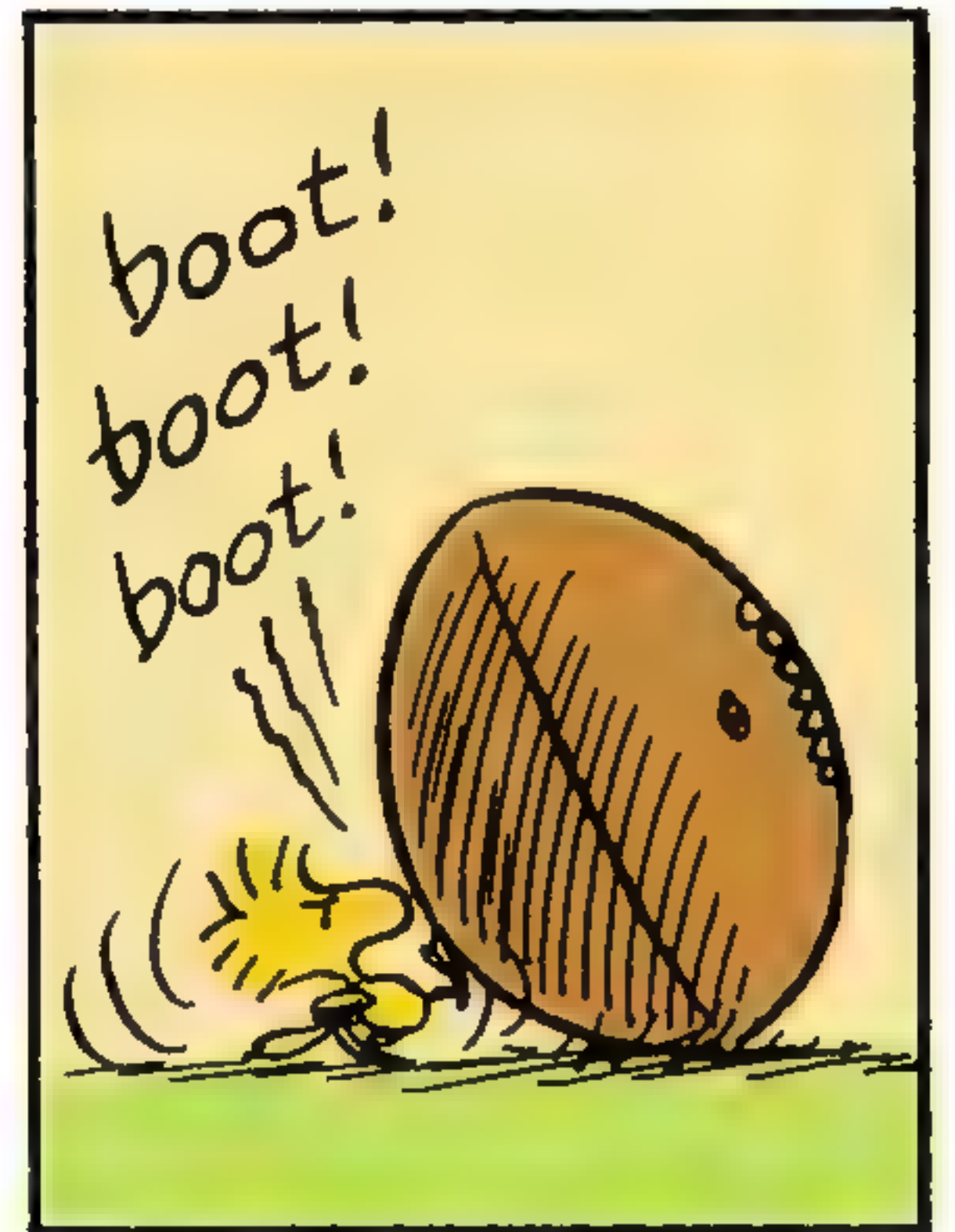
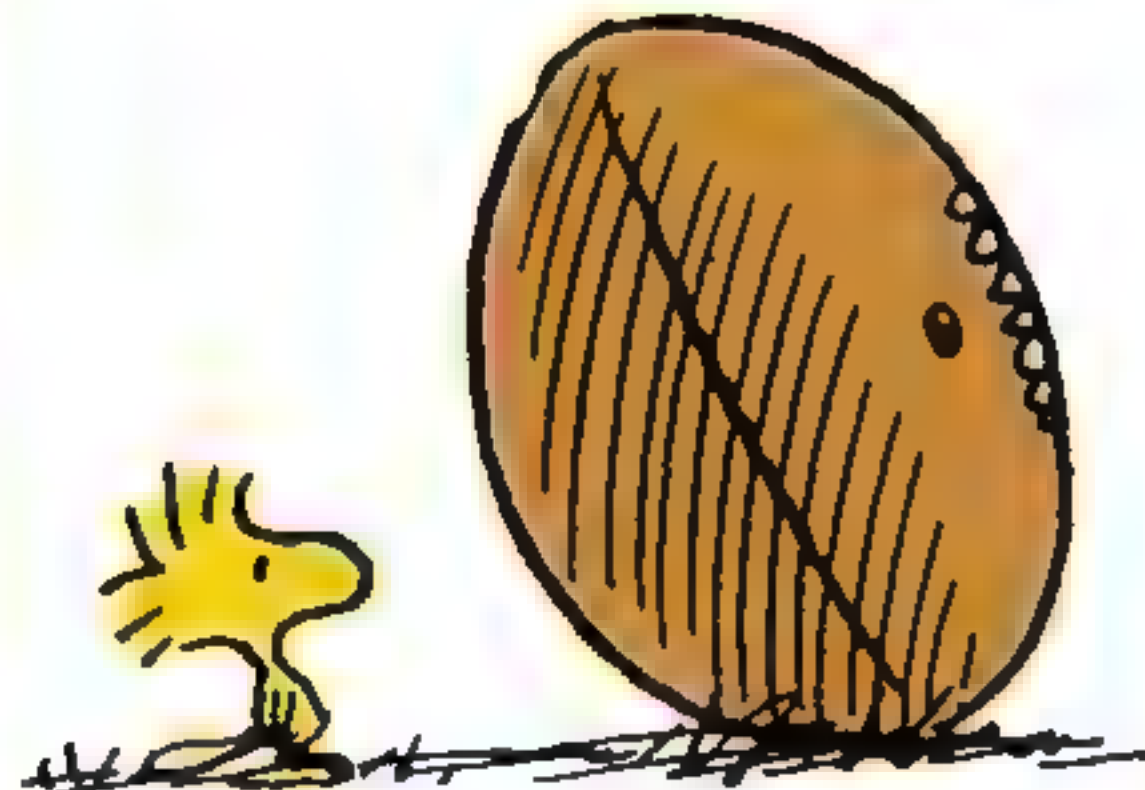
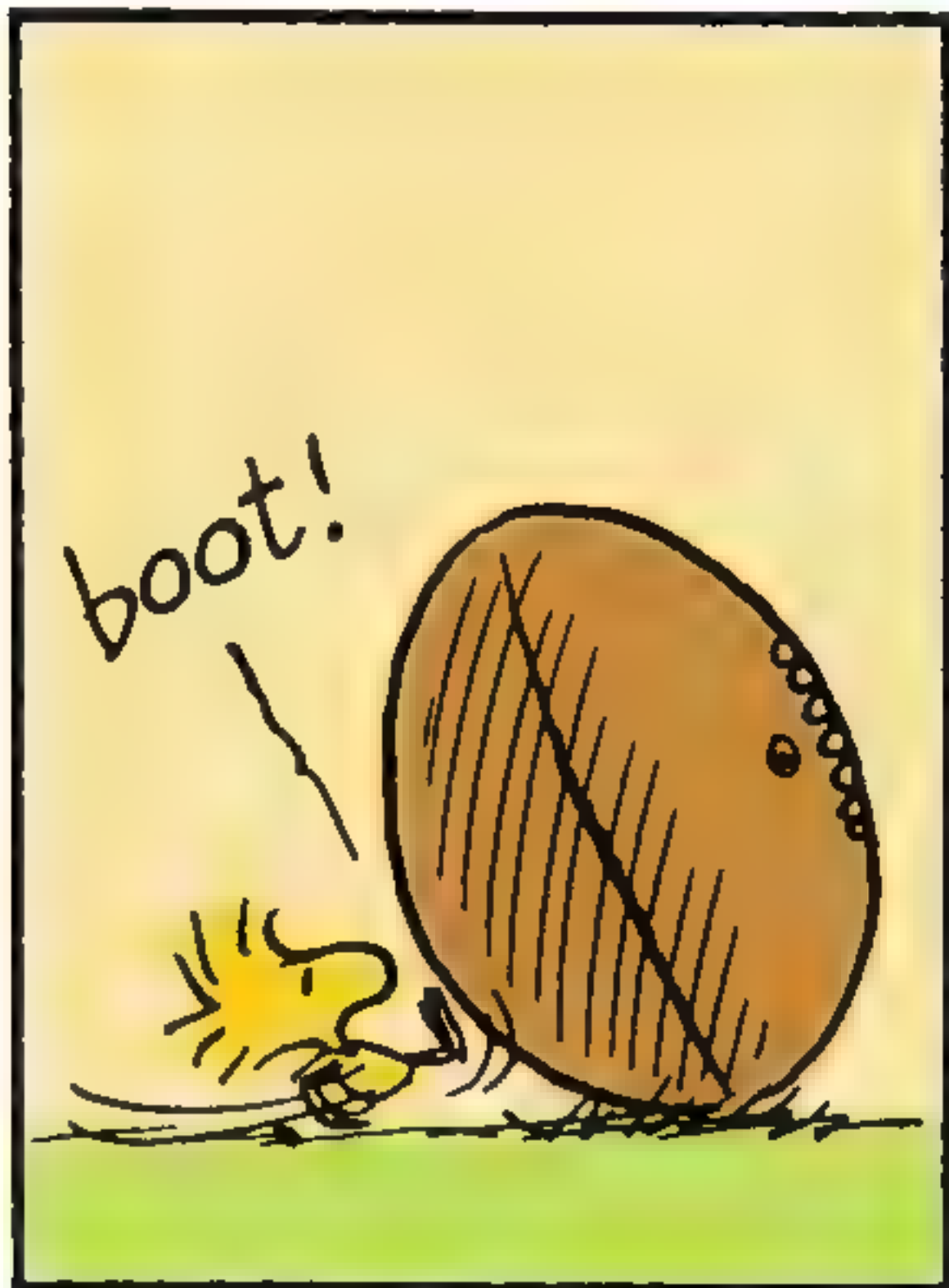
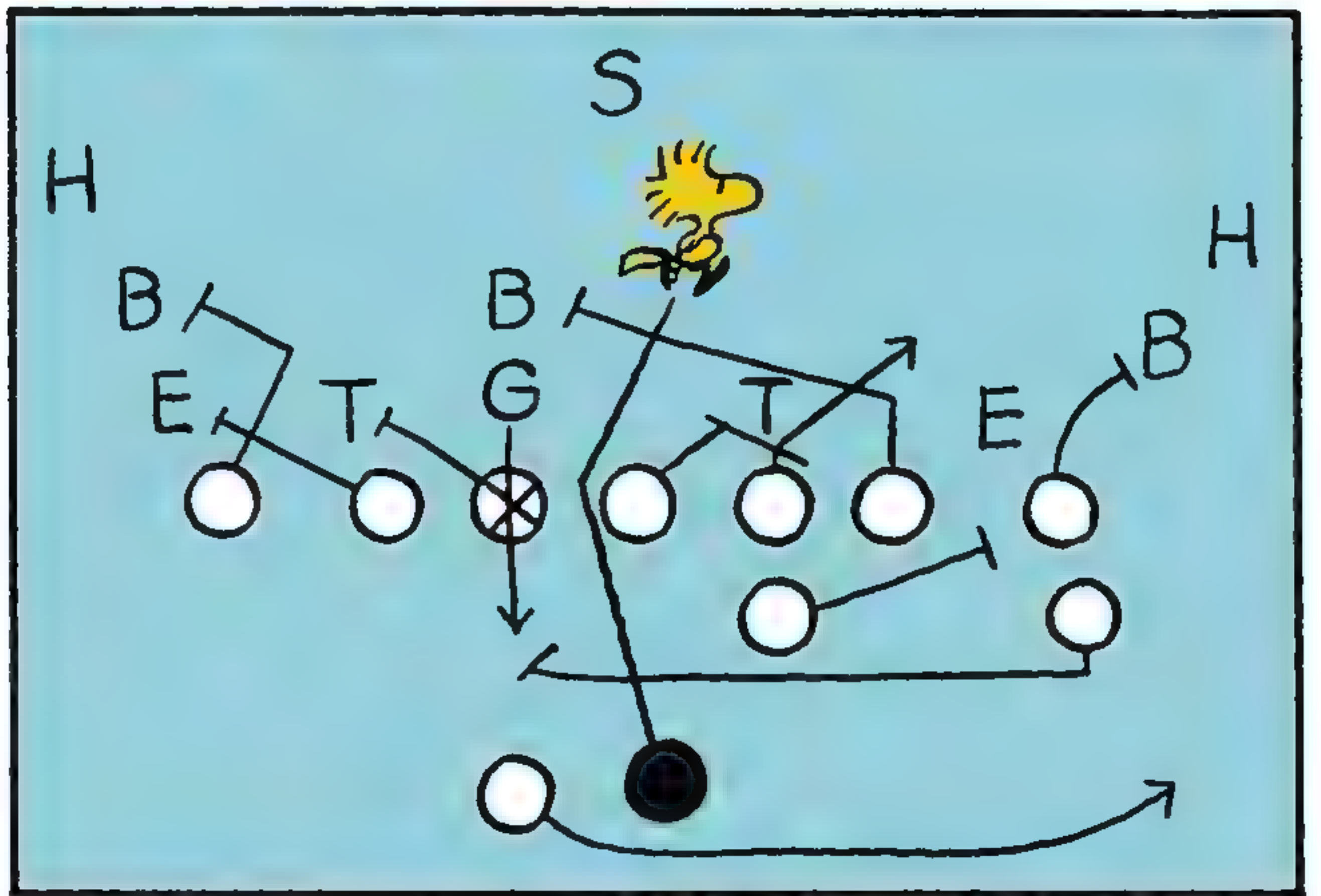






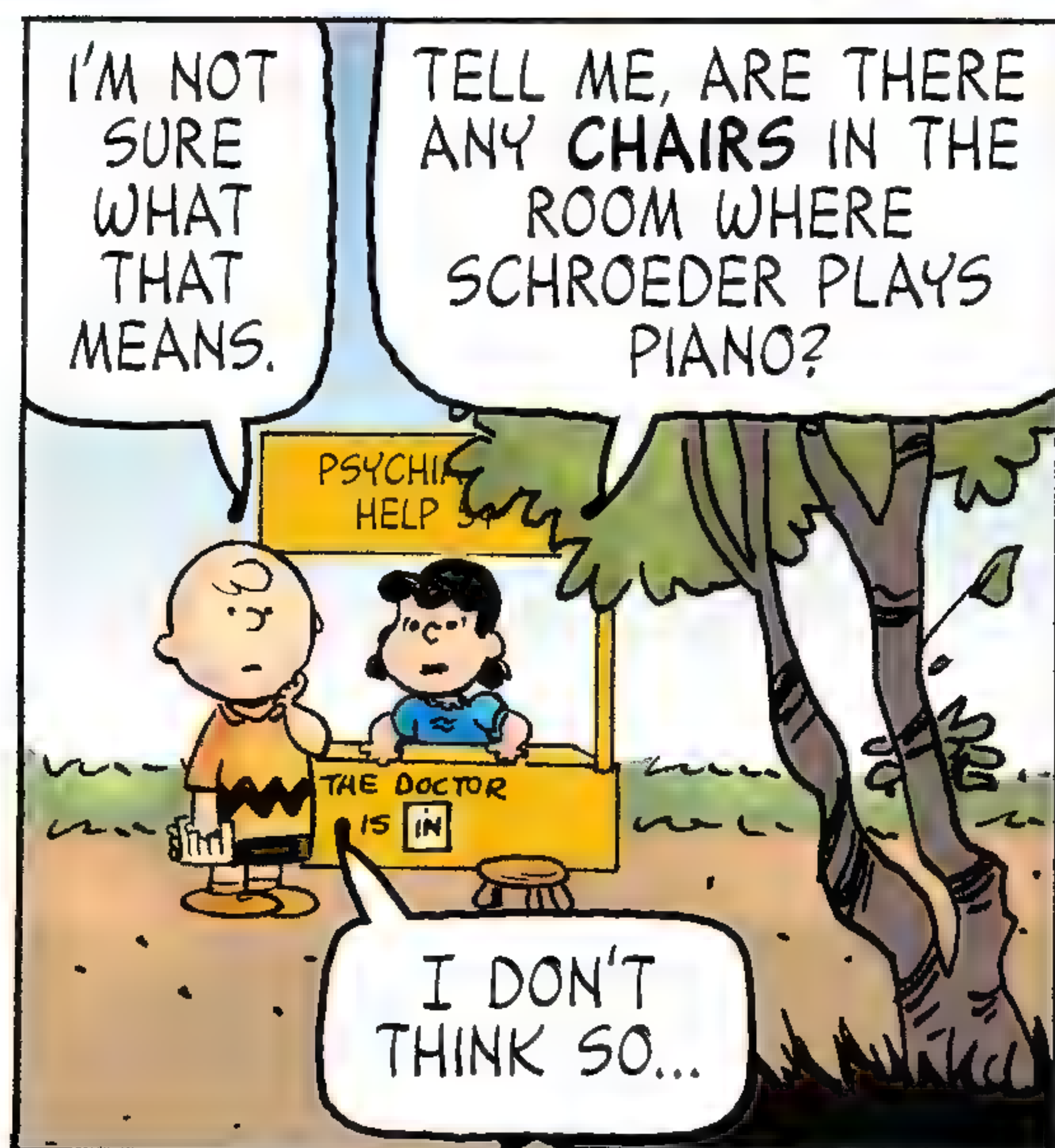
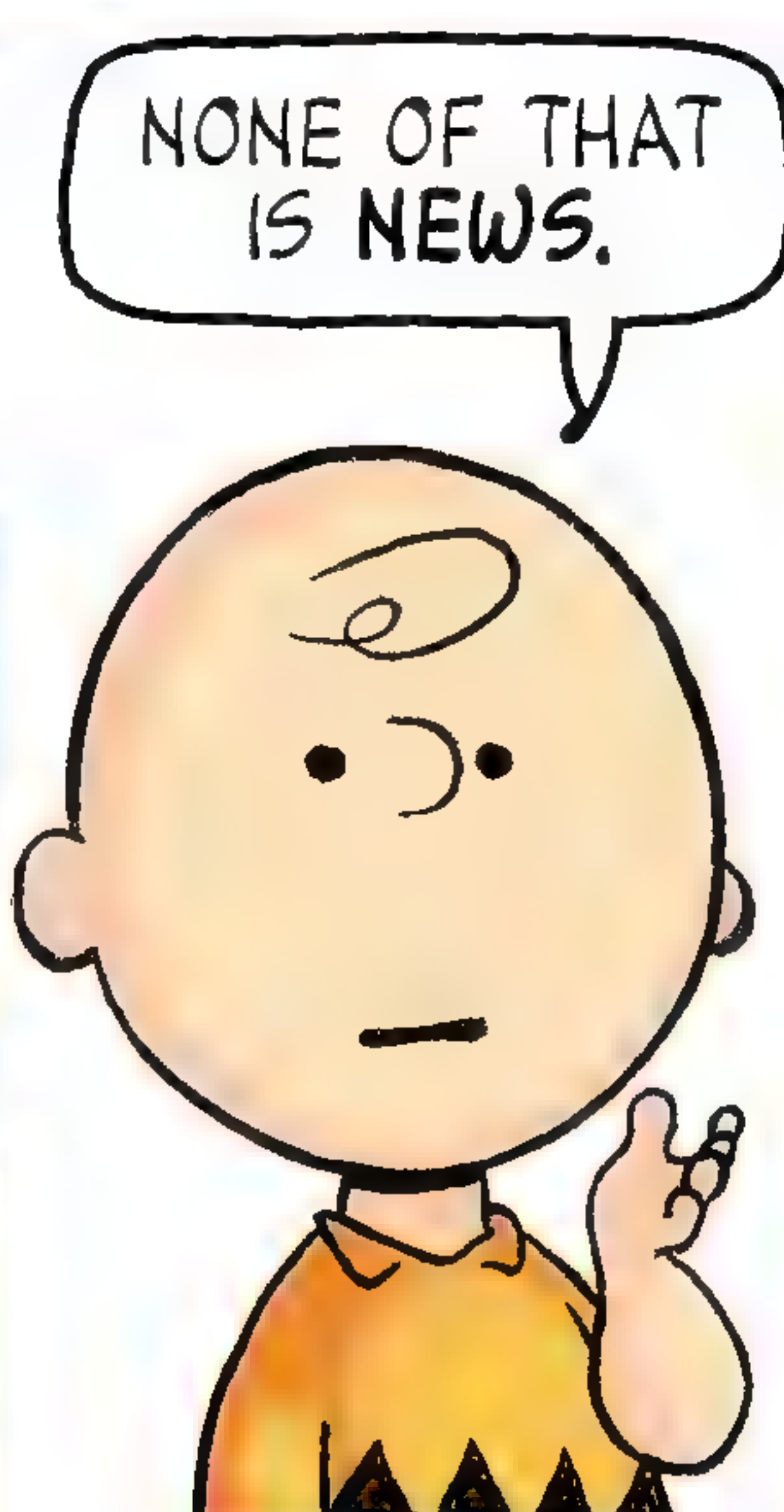
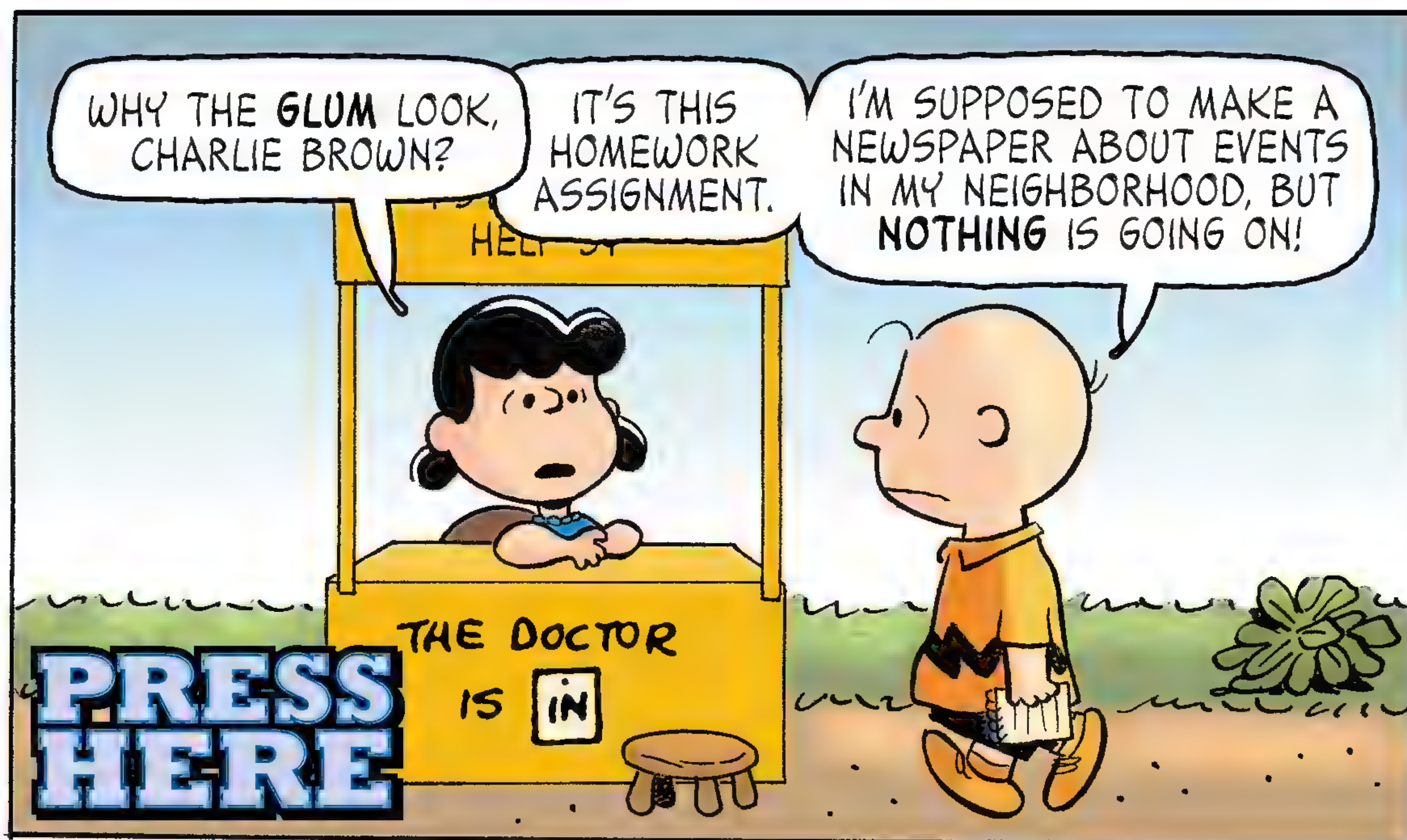


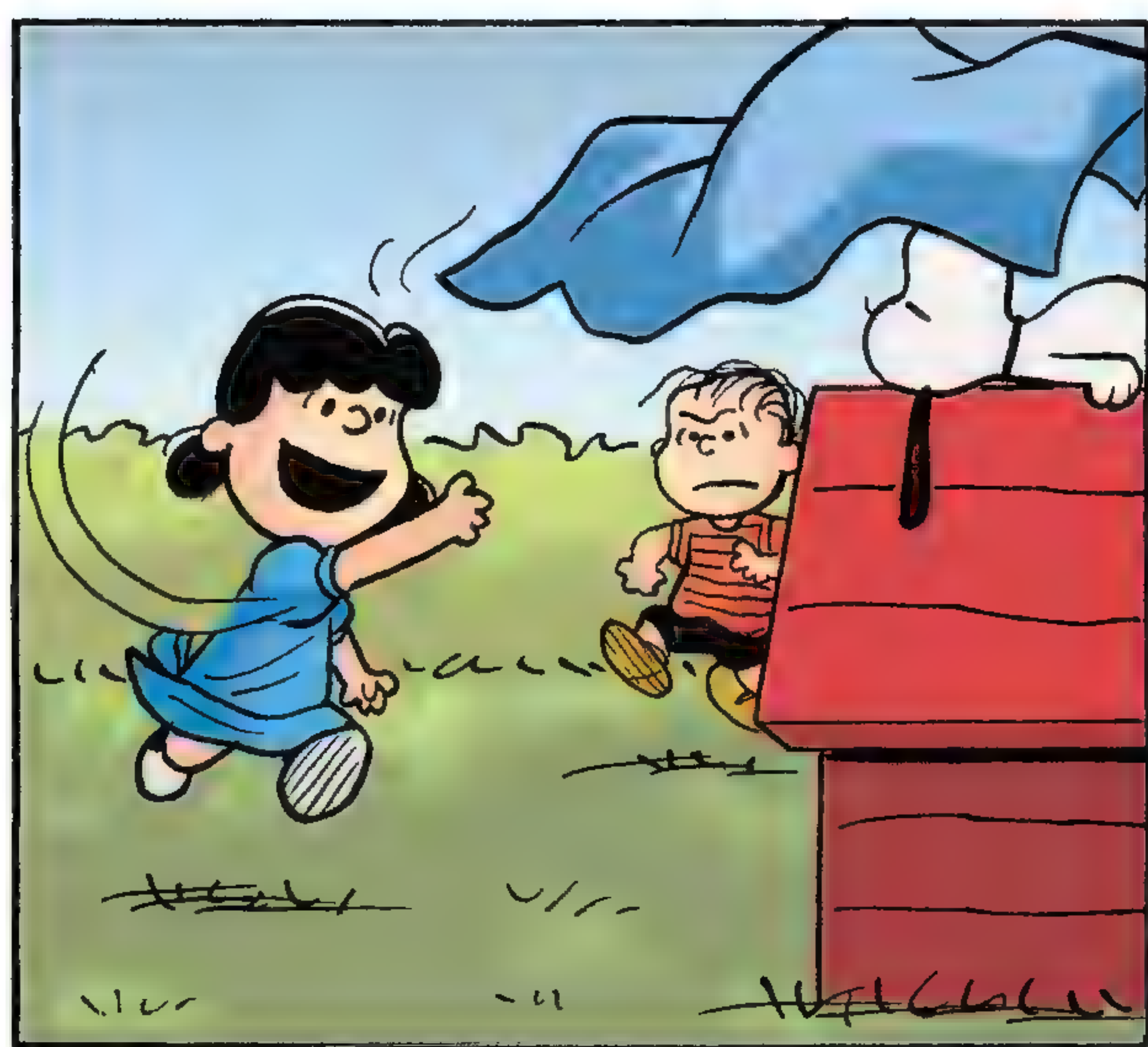
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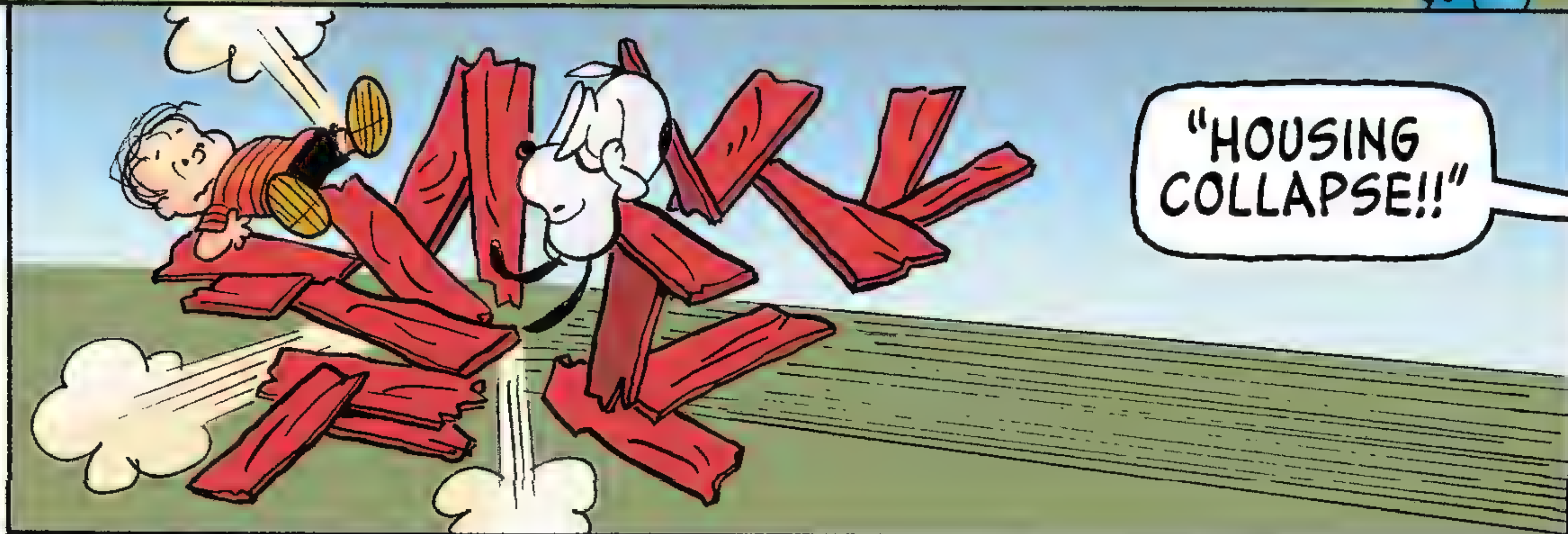
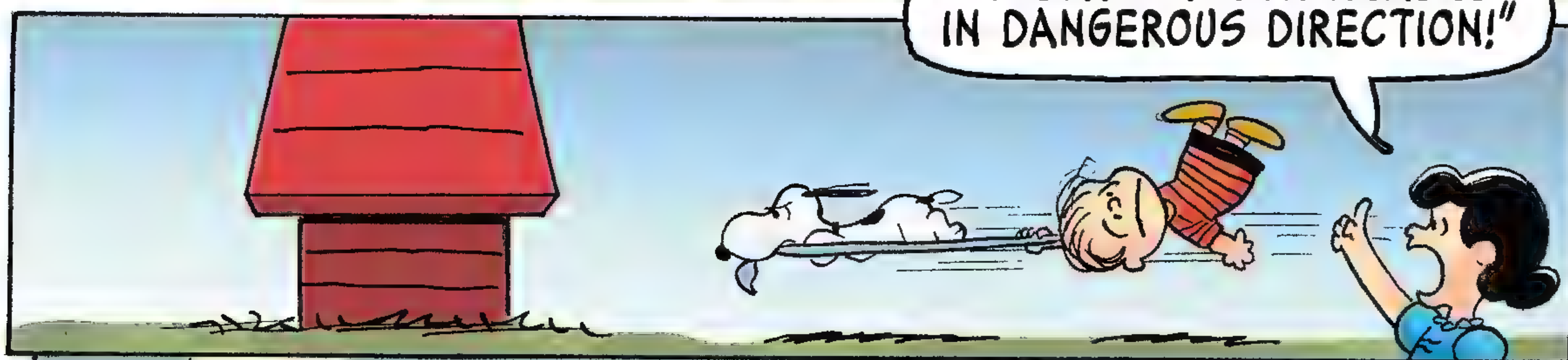
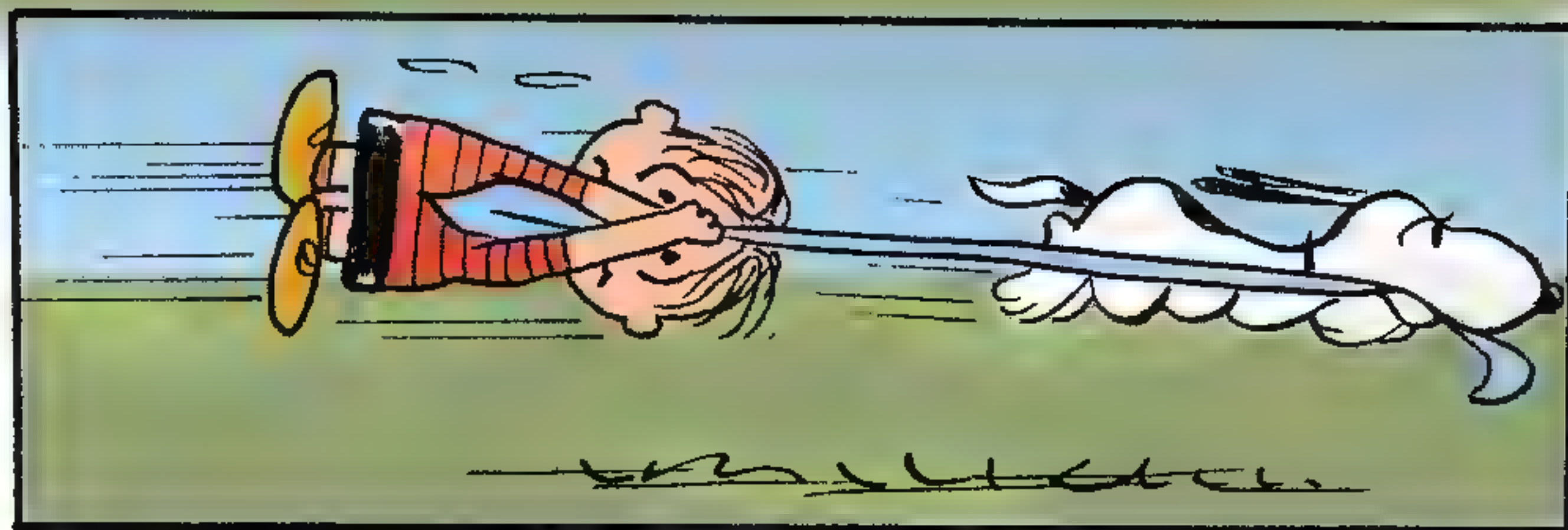
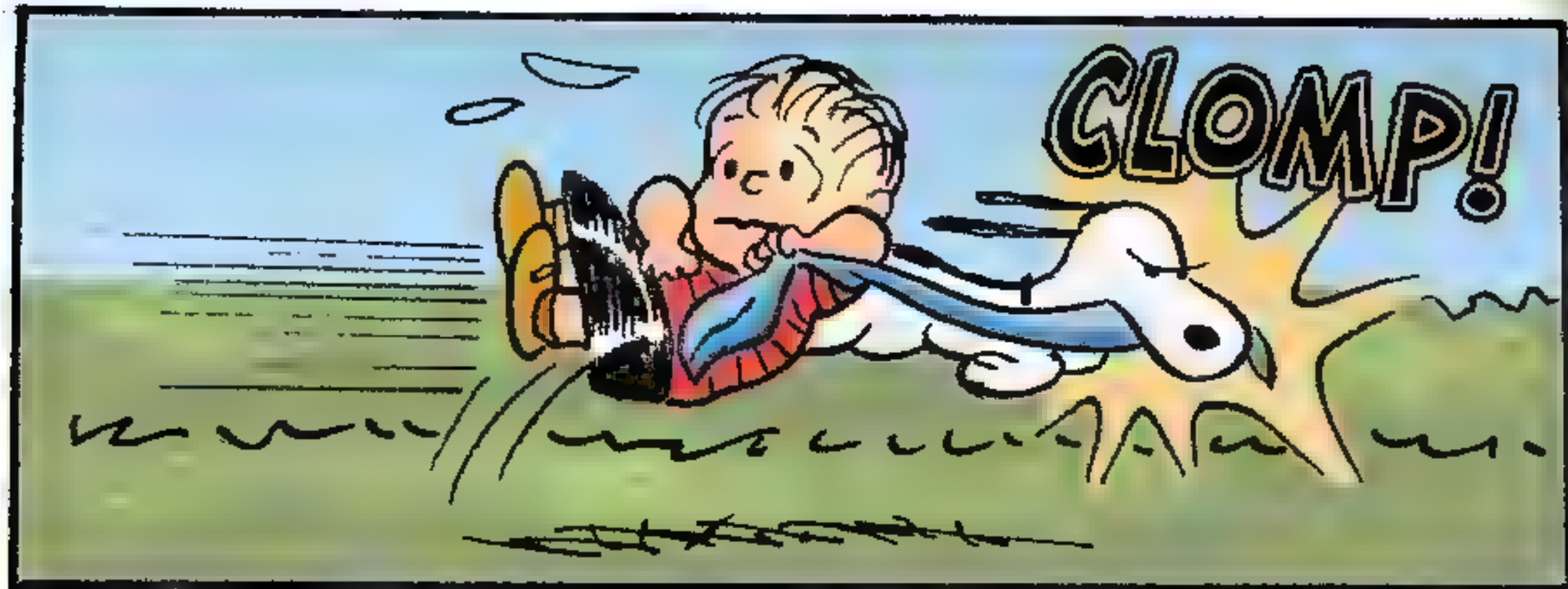
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"LOCAL BOY
UNCOVERS MYSTERY!!"

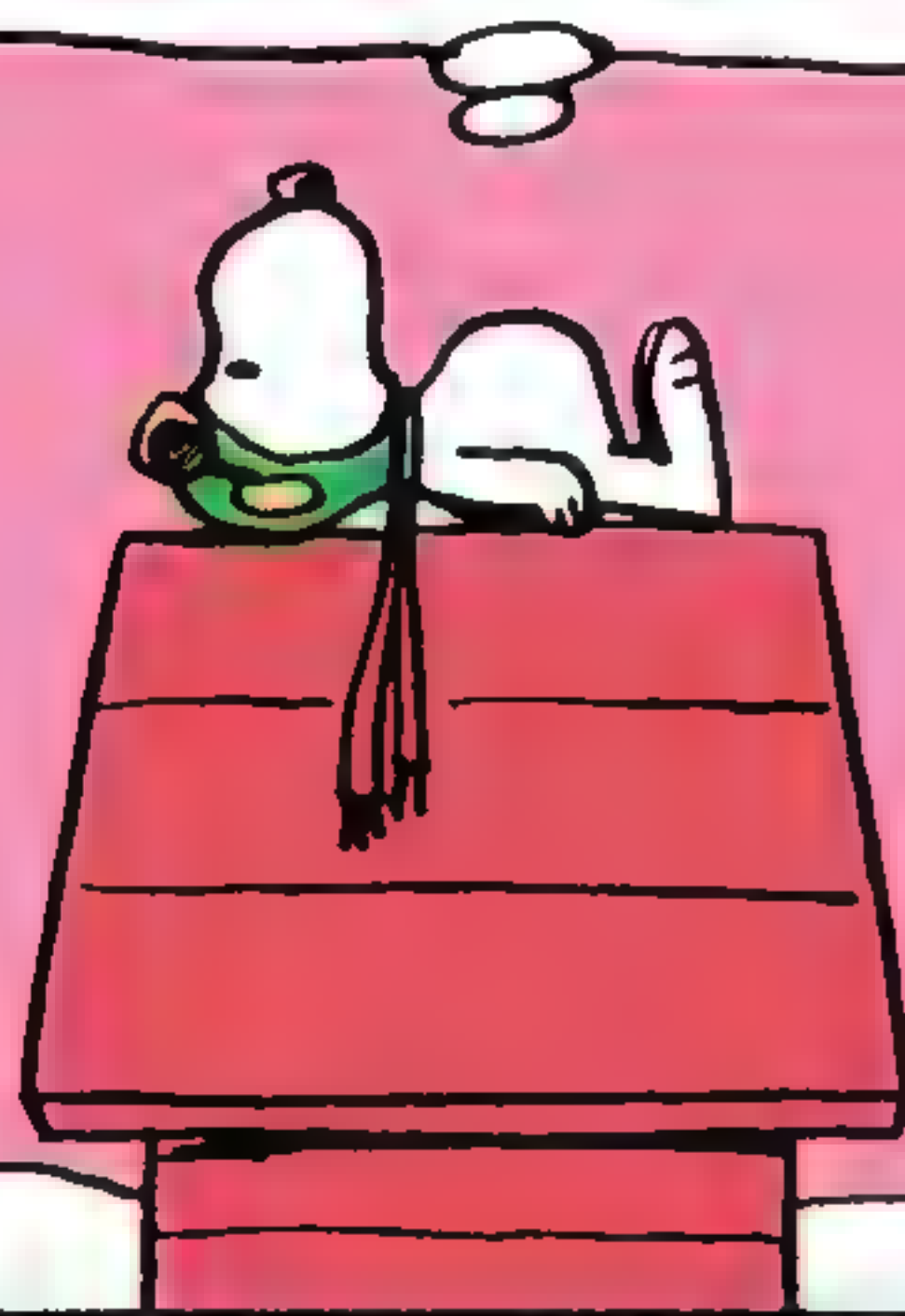




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HERE'S THE WORLD WAR I FLYING ACE BEING AWAKENED TO FLY ANOTHER DAWN PATROL...



HERE'S THE WORLD WAR I FLYING ACE WALKING OUT ONTO THE FIELD...



IT SNOWED LAST NIGHT... BUT TODAY THE SUN IS OUT..THE SKY IS CLEAR..



I CLIMB INTO THE COCKPIT OF MY SOPWITH CAMEL...



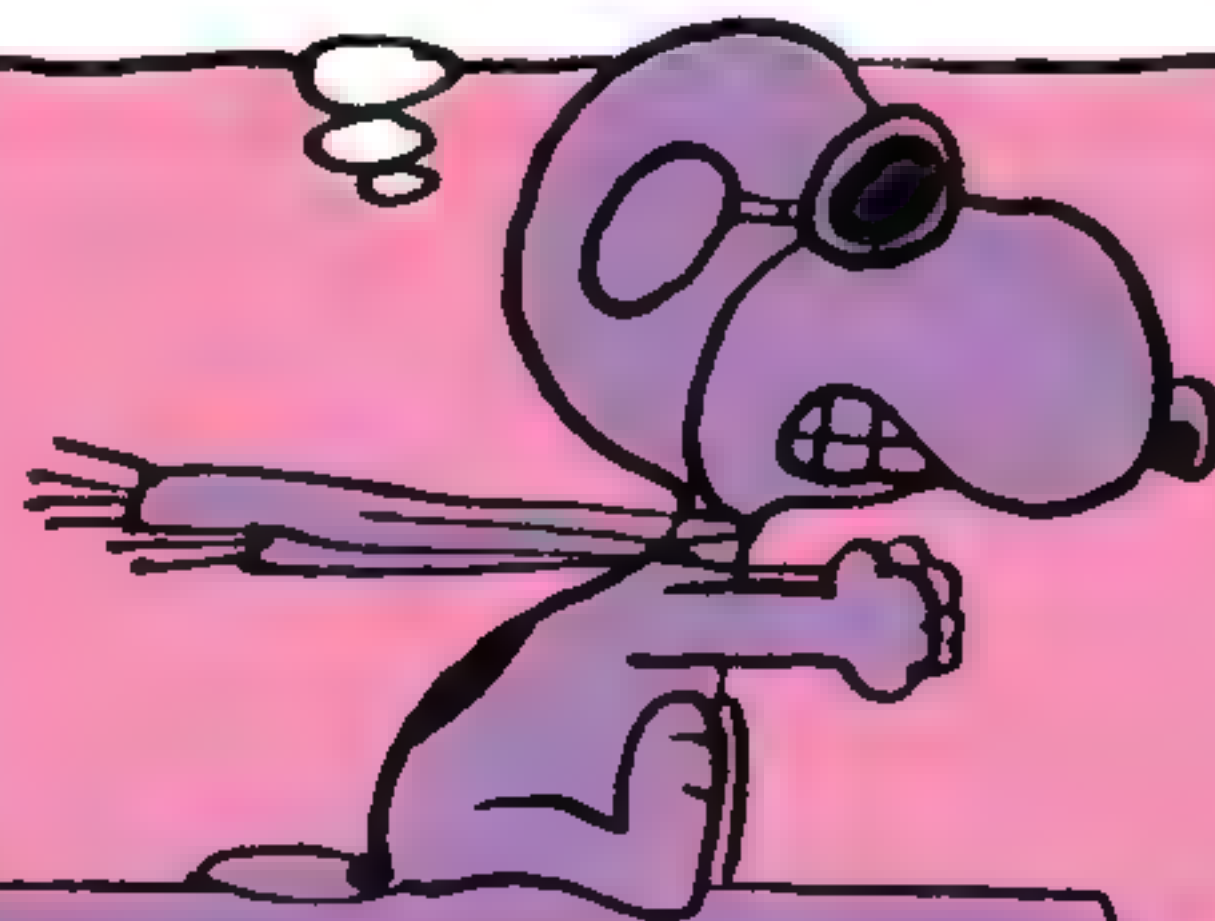
"CHOCKS AWAY"



HERE'S THE WORLD WAR I FLYING ACE ZOOMING THROUGH THE AIR SEARCHING FOR THE RED BARON!



HE DOESN'T HAVE A CHANCE AGAINST MY SUPERIOR WEAPONS, TWO FIXED SYNCHRONISED VICKERS MACHINE GUNS MOUNTED ON TOP OF THE FUSELAGE AND FIRING THROUGH THE AIRSCREW ARC!



★ ★ POW! ★ ★



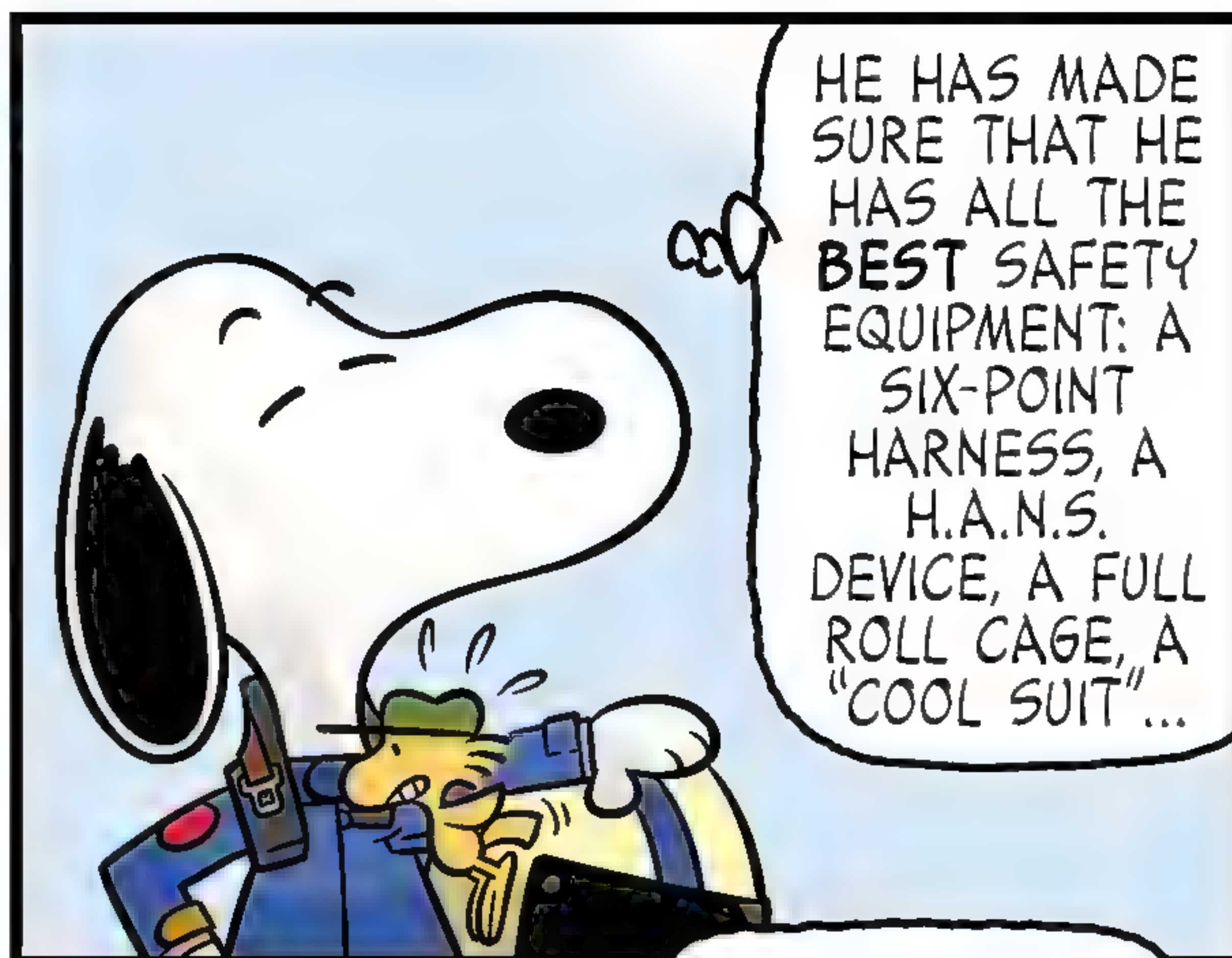
YOU'RE A POOR SPORT, RED BARON



SCHULZ

Joe Stockcar

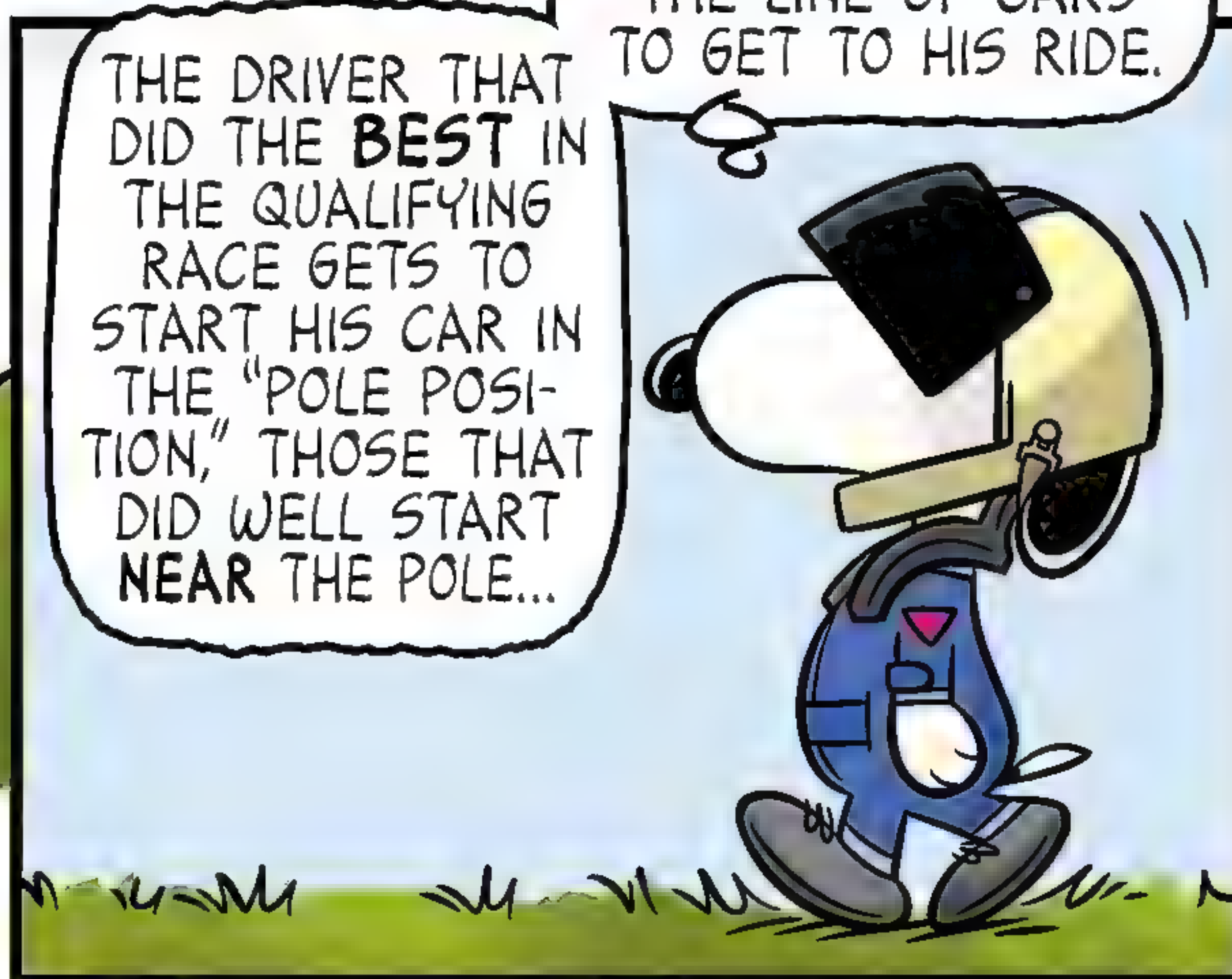
HERE'S THE WORLD FAMOUS STOCKCAR RACER GEARING UP FOR ANOTHER GRUELING FIVE HUNDRED MILE RACE!



HE HAS MADE SURE THAT HE HAS ALL THE **BEST** SAFETY EQUIPMENT: A SIX-POINT HARNESS, A H.A.N.S. DEVICE, A FULL ROLL CAGE, A "COOL SUIT"...

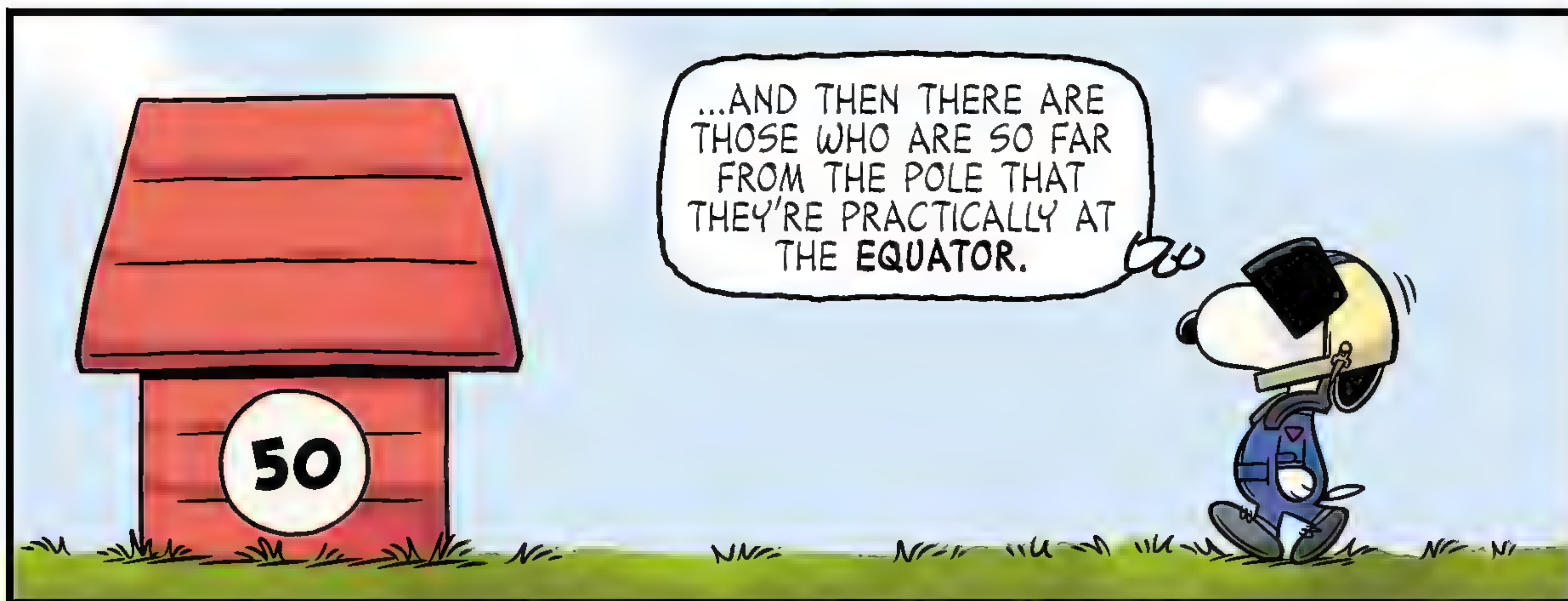


...EVERYTHING BUT A **HELMET** THAT WILL FIT OVER HIS NOSE.



THE WORLD FAMOUS STOCKCAR RACER STRIDES THROUGH THE LINE OF CARS TO GET TO HIS RIDE.

THE DRIVER THAT DID THE **BEST** IN THE QUALIFYING RACE GETS TO START HIS CAR IN THE "POLE POSITION," THOSE THAT DID WELL START NEAR THE POLE...



...AND THEN THERE ARE THOSE WHO ARE SO FAR FROM THE POLE THAT THEY'RE PRACTICALLY AT THE **EQUATOR**.

BUILDING AND MAINTAINING A **TOP FLIGHT** RACECAR REQUIRES A LOT OF MOOLAH. ALSO, MONEY.

SPONSORS PAY FOR THE CAR, AND THE **BIGGER** THE SPONSOR YOU GET, THE **BETTER** THE CAR.

THE **DECALS** ON THE CARS IN FRONT OF ME SHOW THEY'RE SPONSORED BY THE **BIGGEST** SODA COMPANIES, THE **BIGGEST** OIL COMPANIES, THE **BIGGEST** BANKS.

AND WHO DOES THE WORLD FAMOUS STOCKCAR DRIVER GET TO **SPONSOR** HIM?

NAADM

THE "NATIONAL ASSOCIATION OF AUTO DECAL MANUFACTURERS."

SIGH

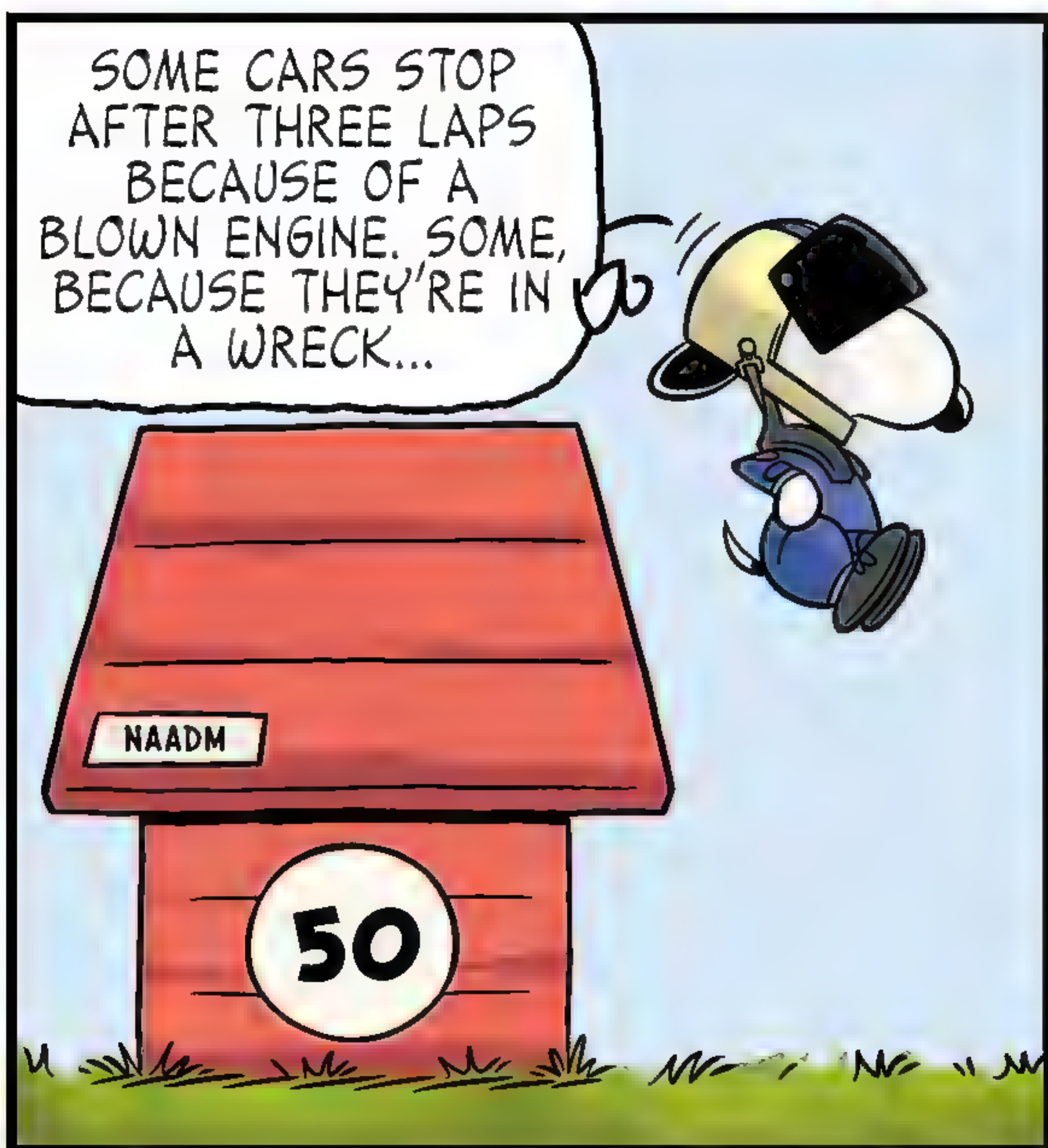
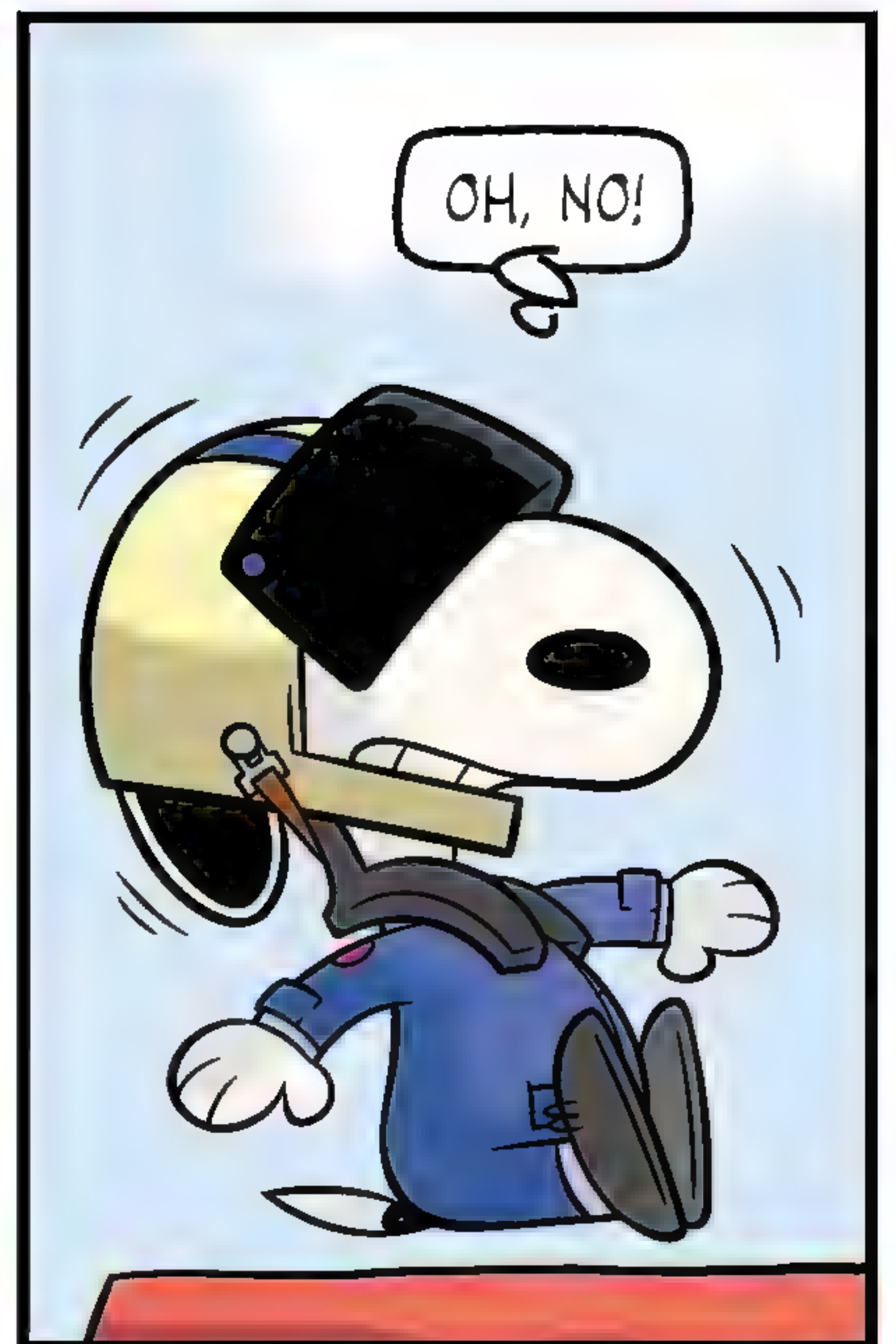
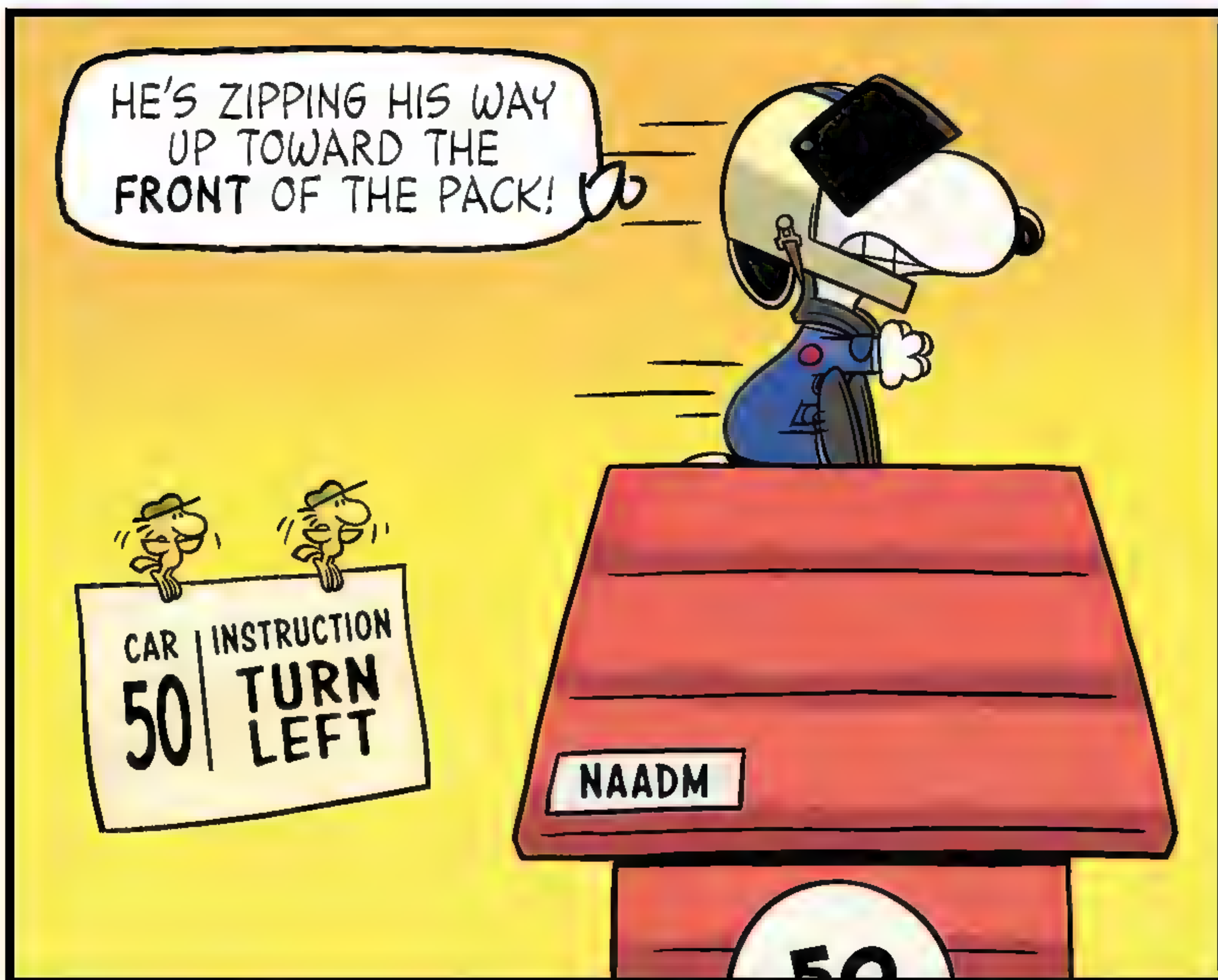
HERE'S THE WORLD FAMOUS STOCKCAR DRIVER AT THE **BACK** OF THE PACK, FOLLOWING AROUND THE PACE CAR, WAITING FOR THE **START** OF THE RACE.

THE **FLAGMAN** IS WAVING A FLAG.

IF IT'S **GREEN**, THE RACE IS STARTING.

A **YELLOW** FLAG MEANS EVERYONE SHOULD SLOW DOWN...

...AND A **RED** FLAG MEANS THERE'S DANGER AND EVERYONE STOPS.



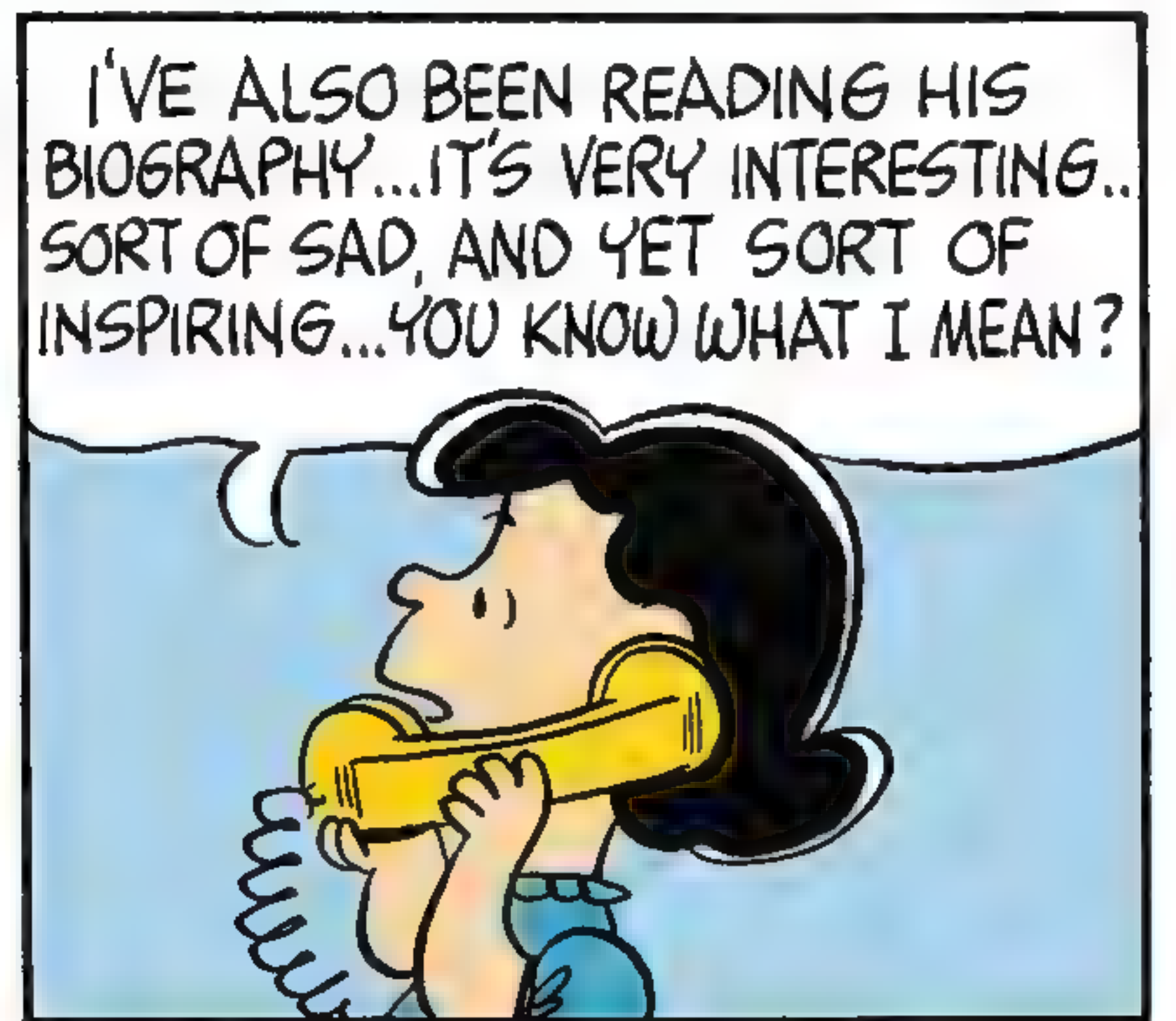
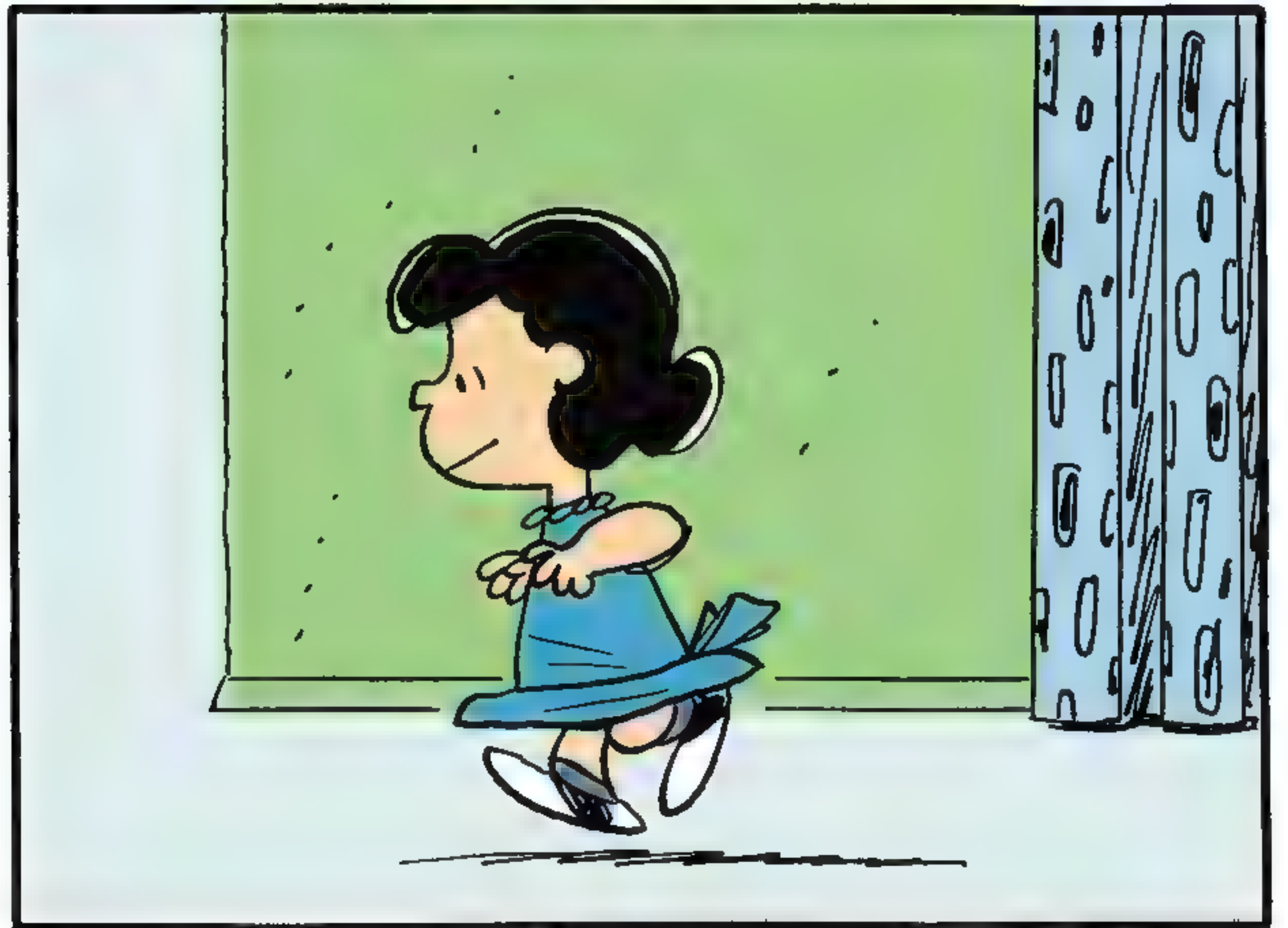
THE
END

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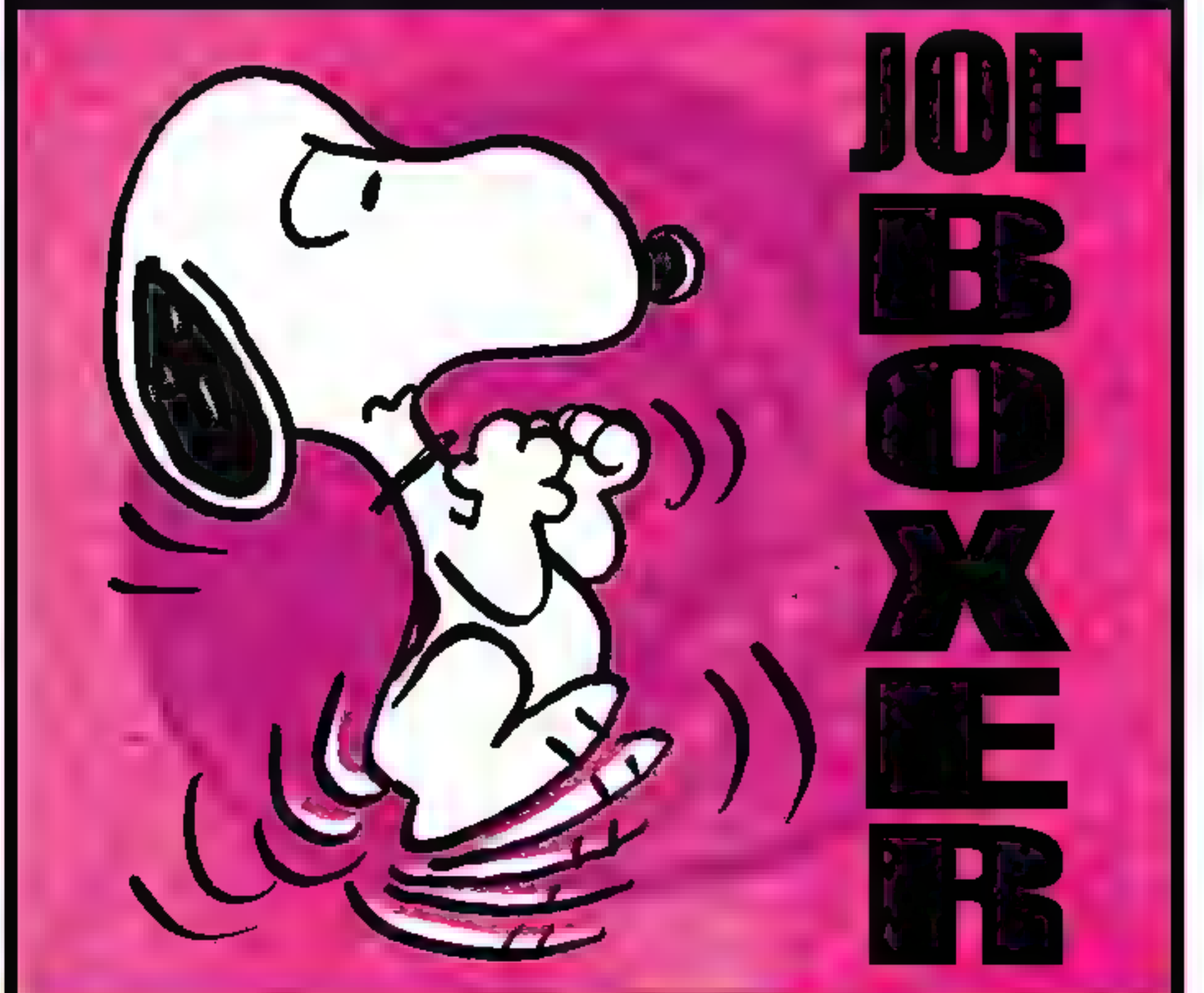




QUICK!
WHAT ARE
MY OPTIONS?



JOE
COOL



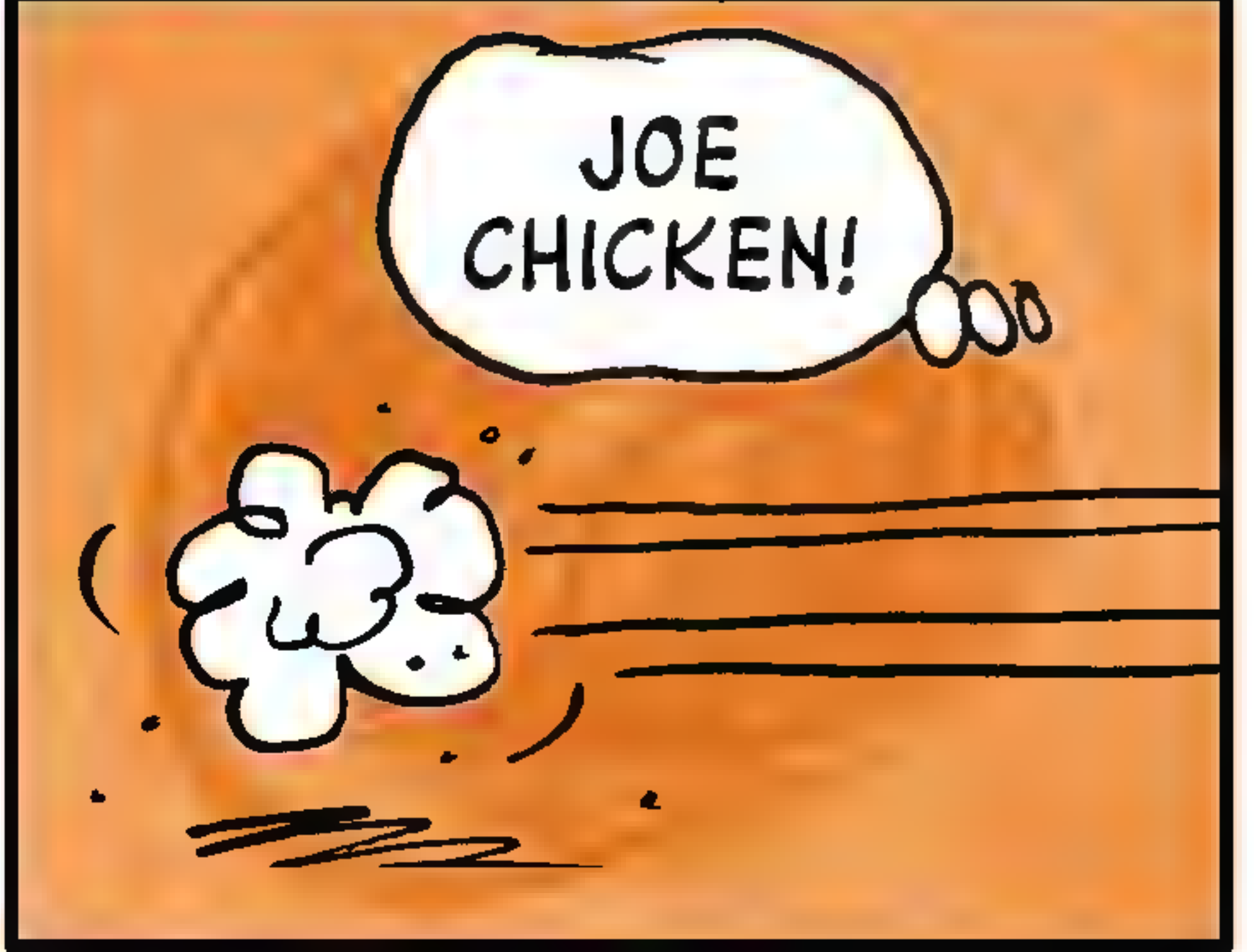
JOE
BOXER



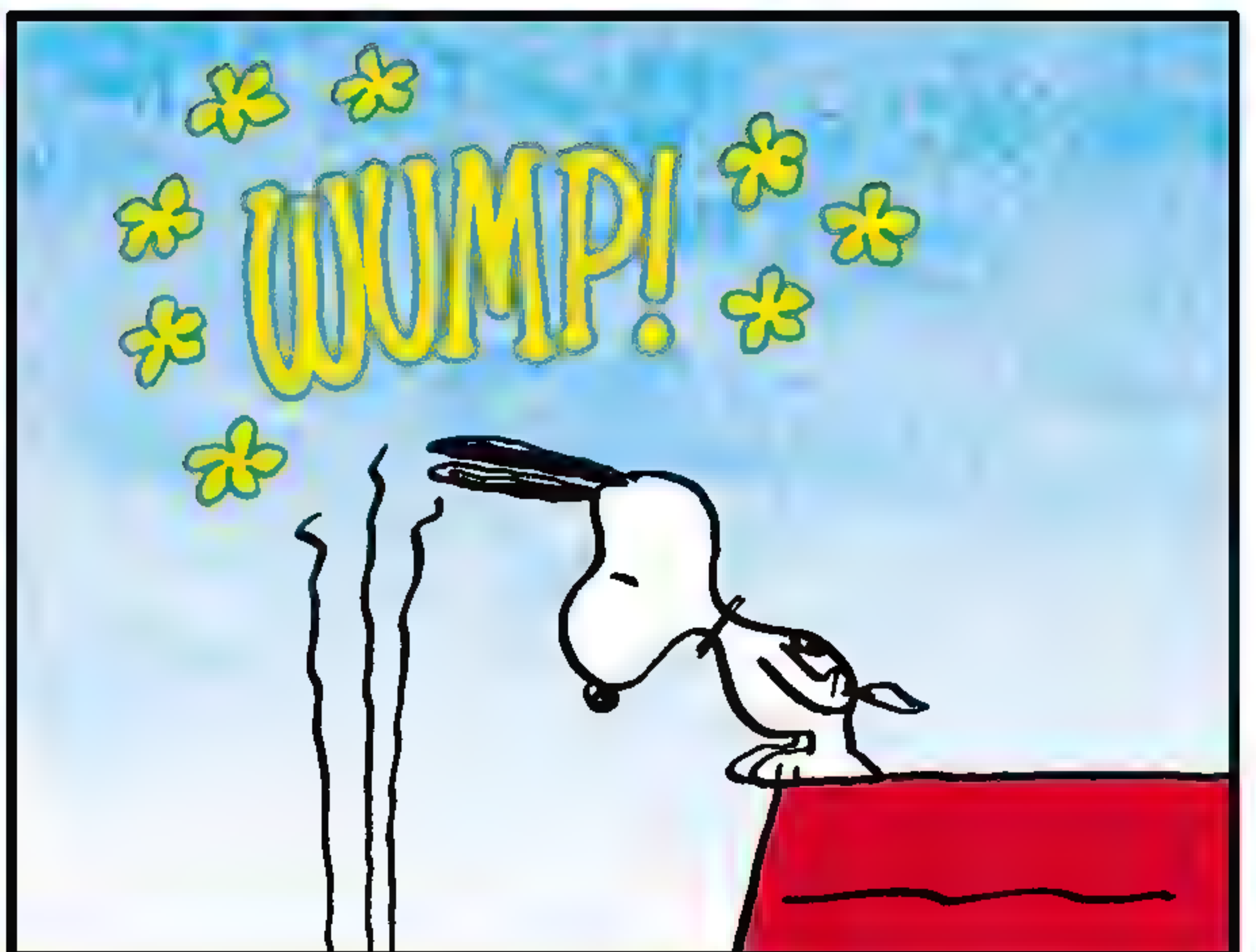
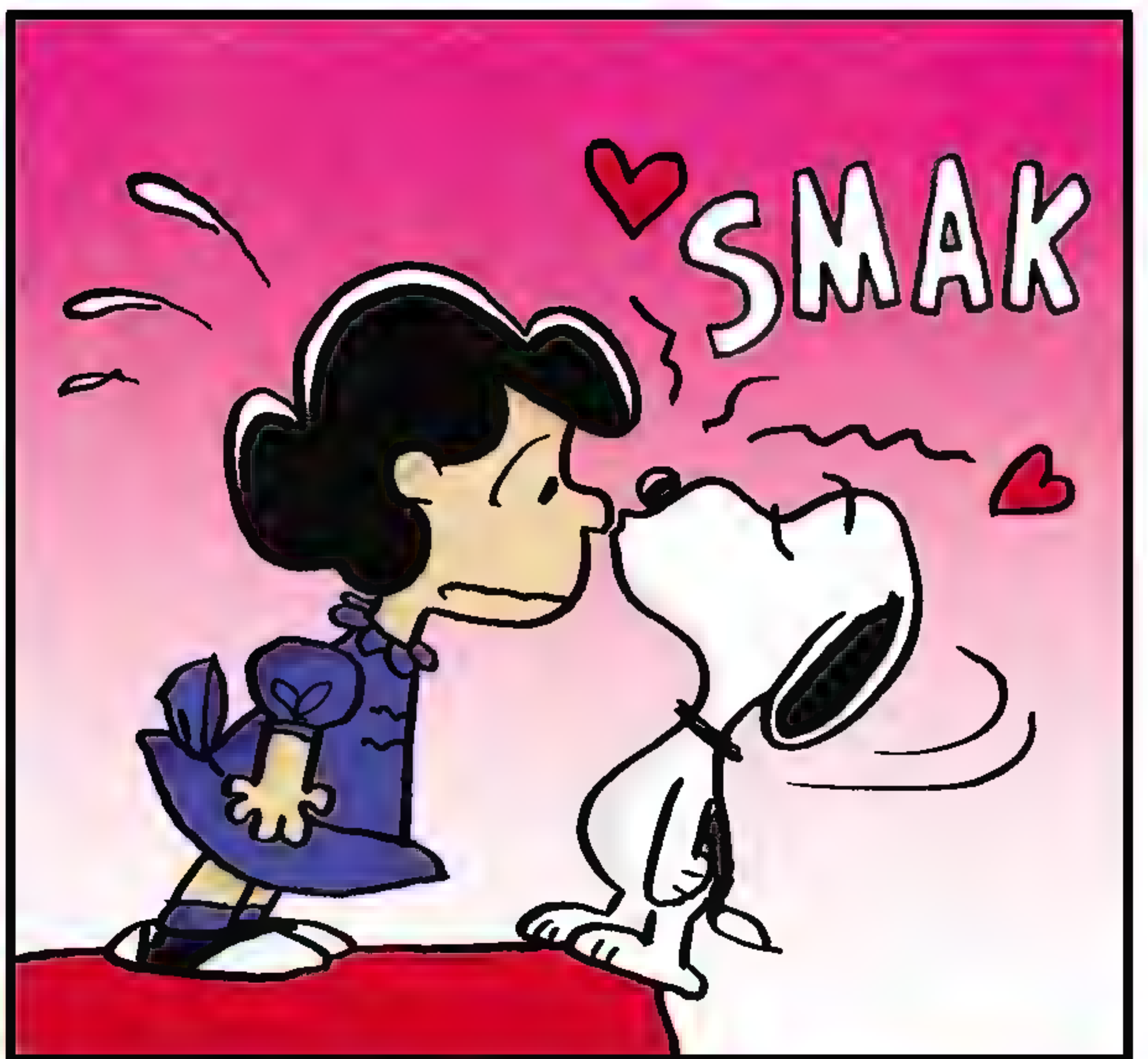
JOE
NINJA!



JOE LAWYER

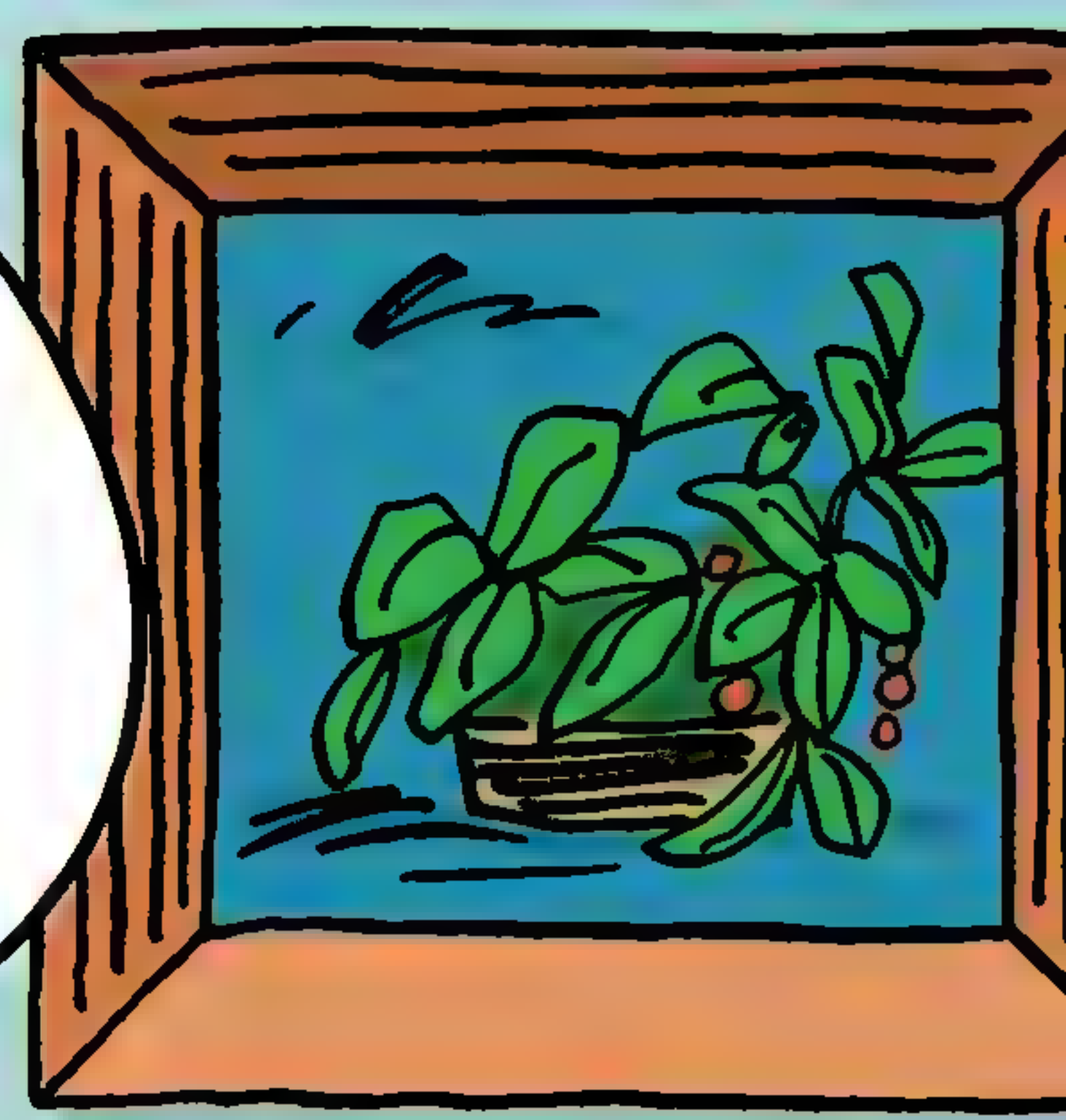
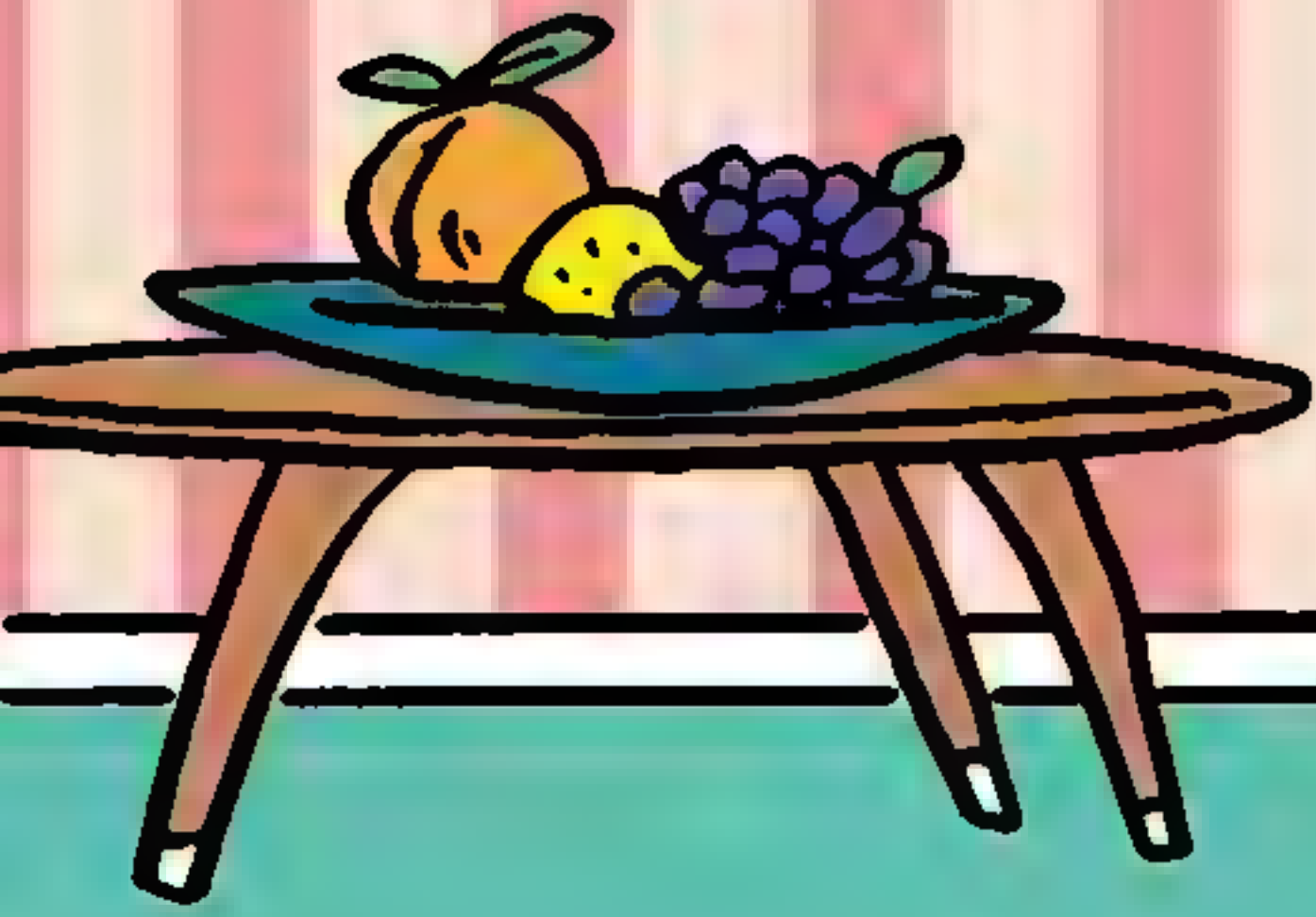


JOE
CHICKEN!

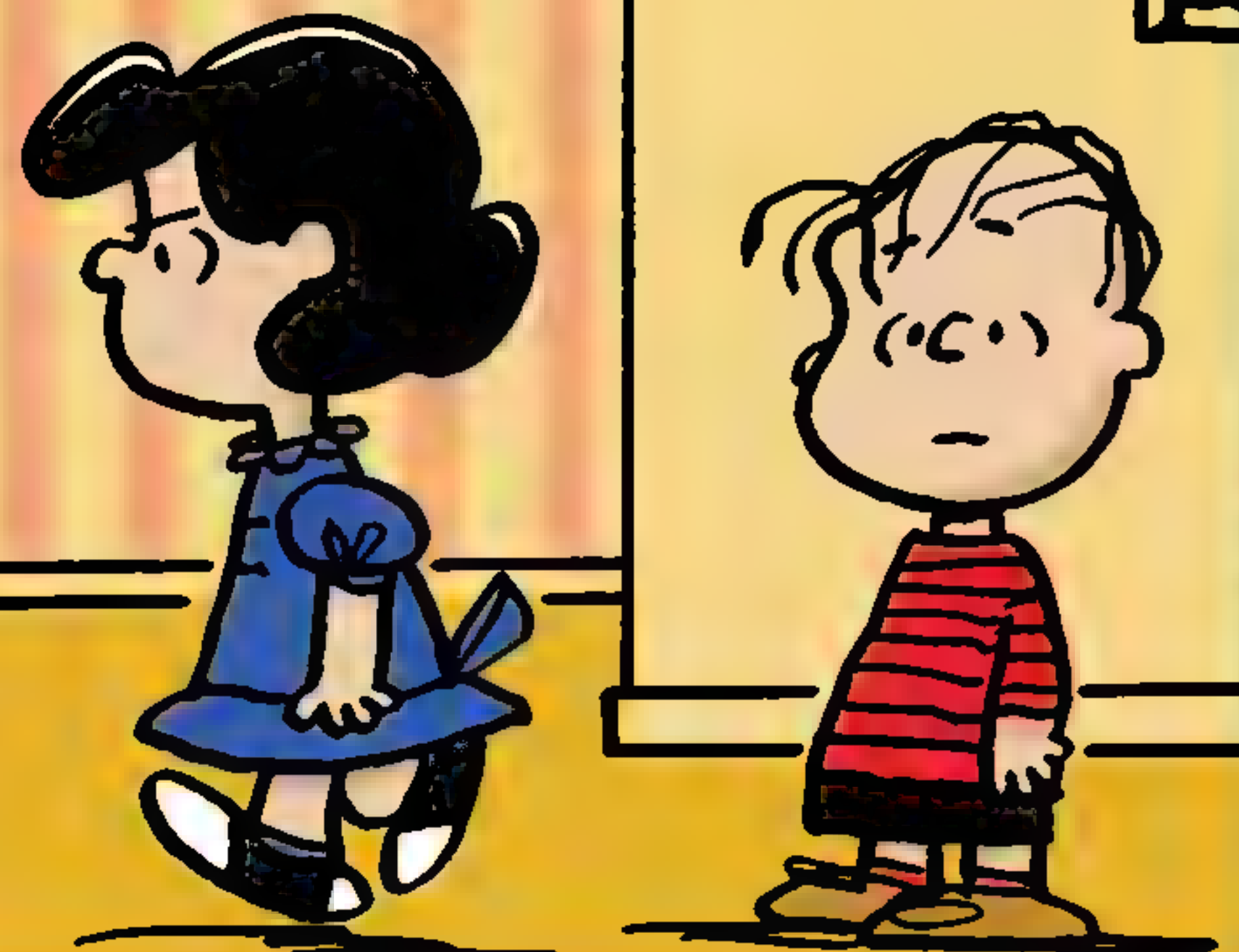


The Doctor
is WAY IN

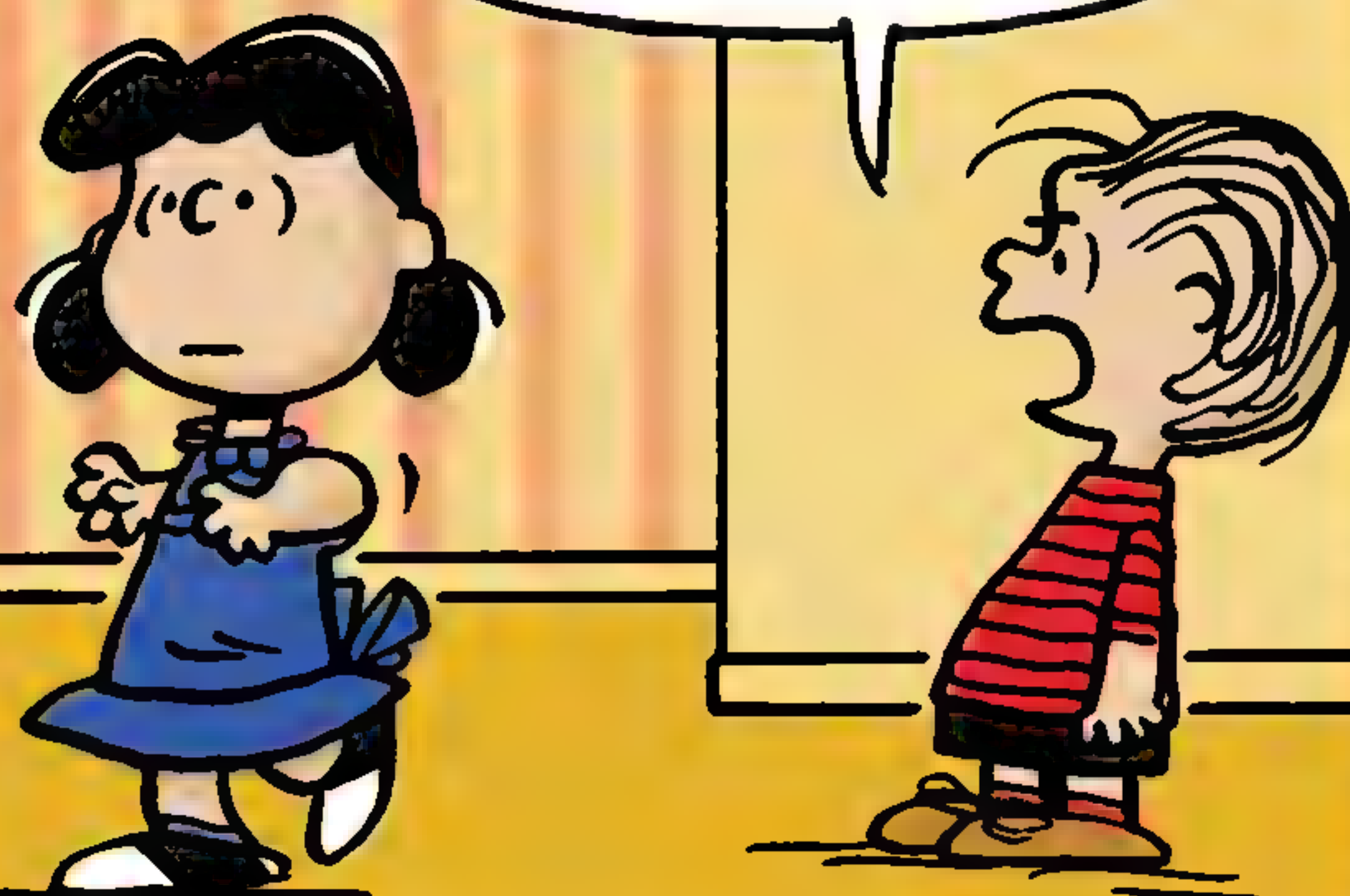
DON'T START
UP WITH THAT
"GREAT PUMPKIN"
BUSINESS AGAIN,
DO YOU HEAR ME?



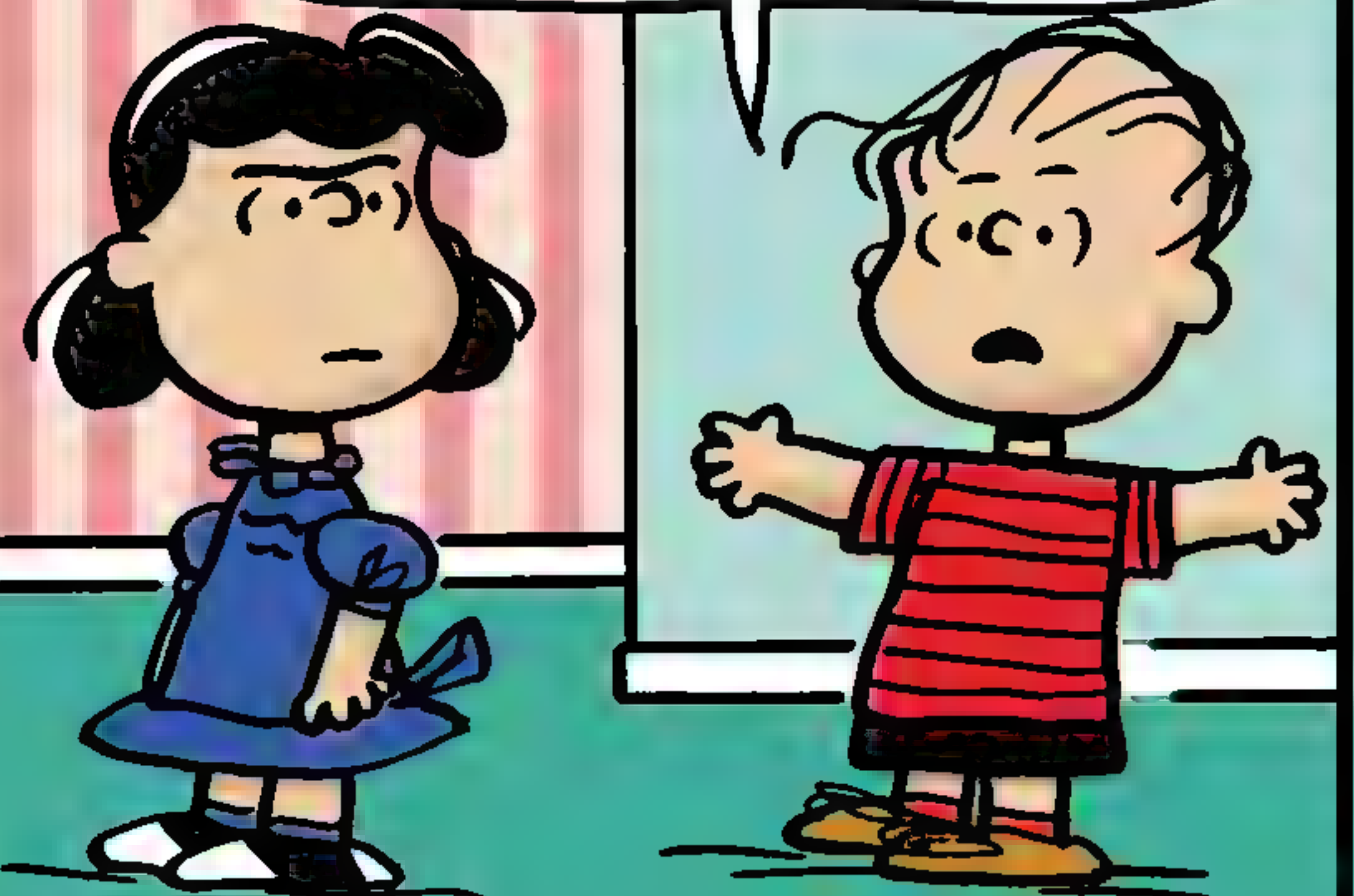
IT'S THE MOST STUPID
THING I'VE EVER HEARD OF!
STUPID! STUPID! STUPID!



WHY DO YOU GET TO BE
THE ONE WHO DECIDES
WHAT'S STUPID?



WHY DO YOU GET TO DECIDE
WHAT IS ACCEPTABLE? WHAT
MAKES YOU ALWAYS RIGHT?





I HAVE COME
SEEKING HELP WITH
THIS PROBLEM.



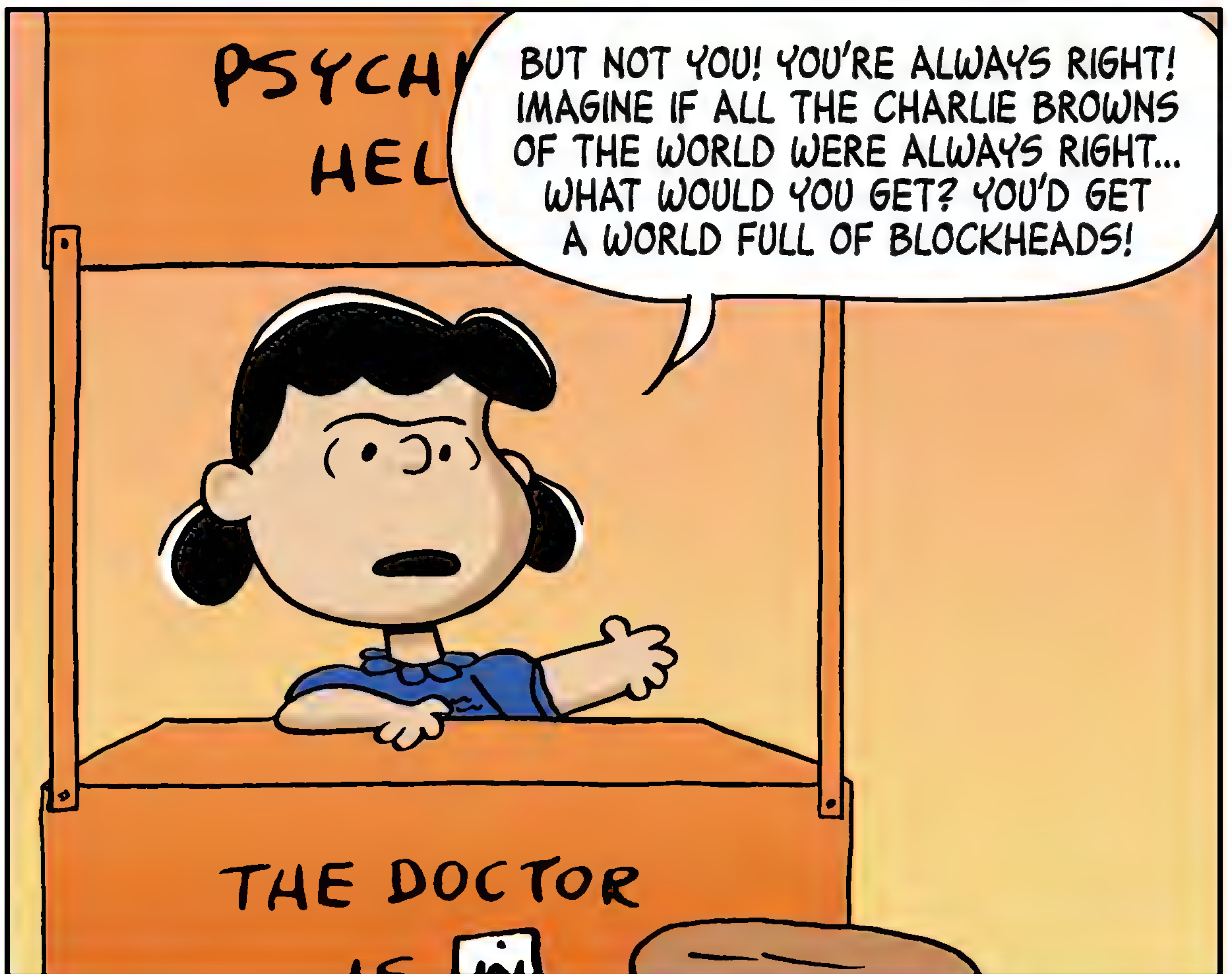
I'M ALL OUT OF WHACK TODAY...
I JUST DON'T HAVE THAT SAME
CONFIDENCE I USED TO...

THE DOCTOR
IS IN

I HAVE ALWAYS CONSIDERED MYSELF A SORT
OF BEACON BY WHICH OTHERS COULD STEER. I WAS
ALWAYS THE PROBLEM SOLVER, THE LEADER, THE
CLEAR THINKER... BUT NOW I'M KIND OF FEELING LOST.







GET A HOLD OF YOURSELF!
YOU'RE ALWAYS RIGHT BECAUSE
SOMEONE HAS TO BE!

THE DOCTOR
IS IN

PSYCHIATRIC
HELP 5¢

FIVE CENTS,
PLEASE.

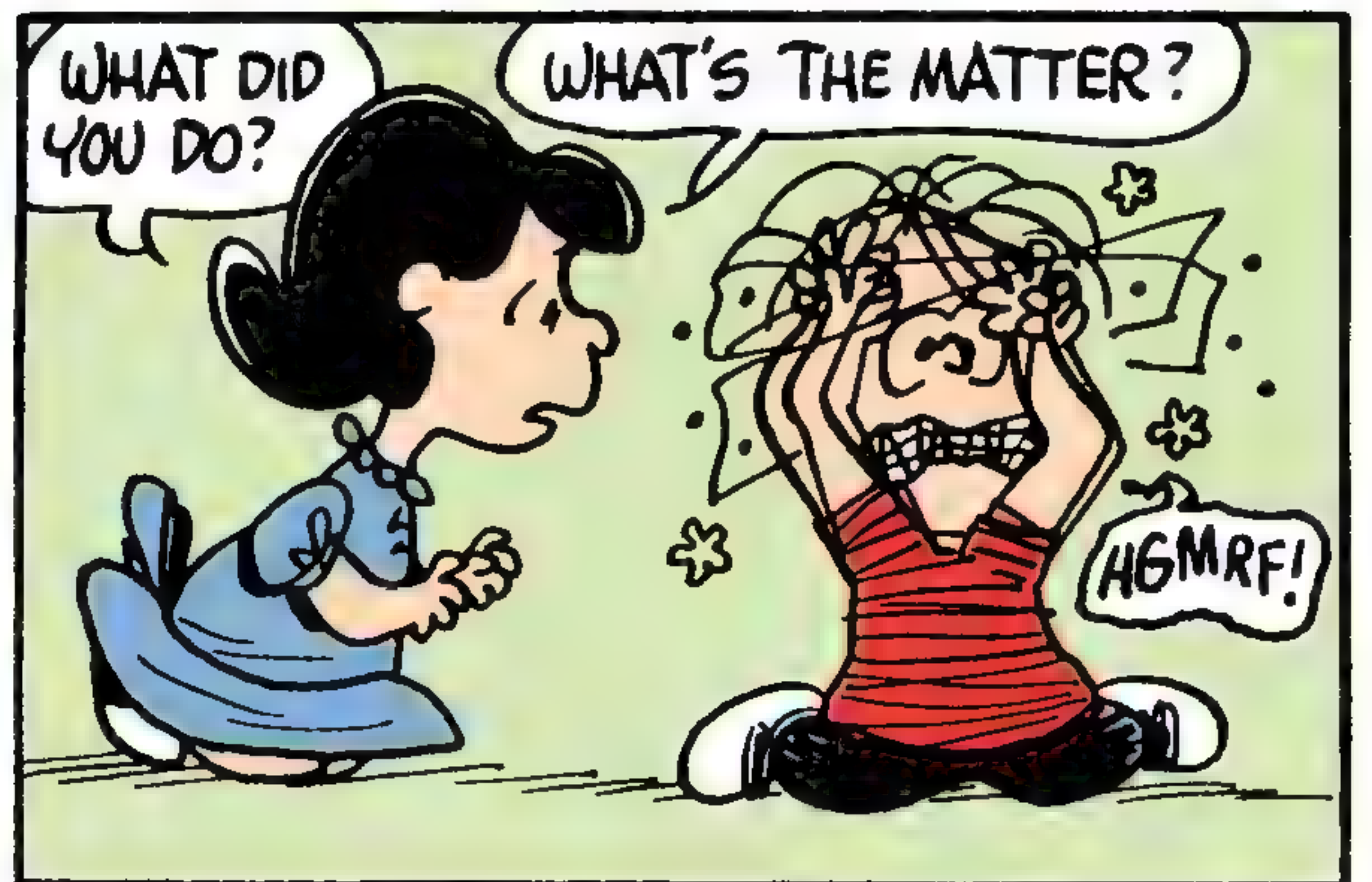
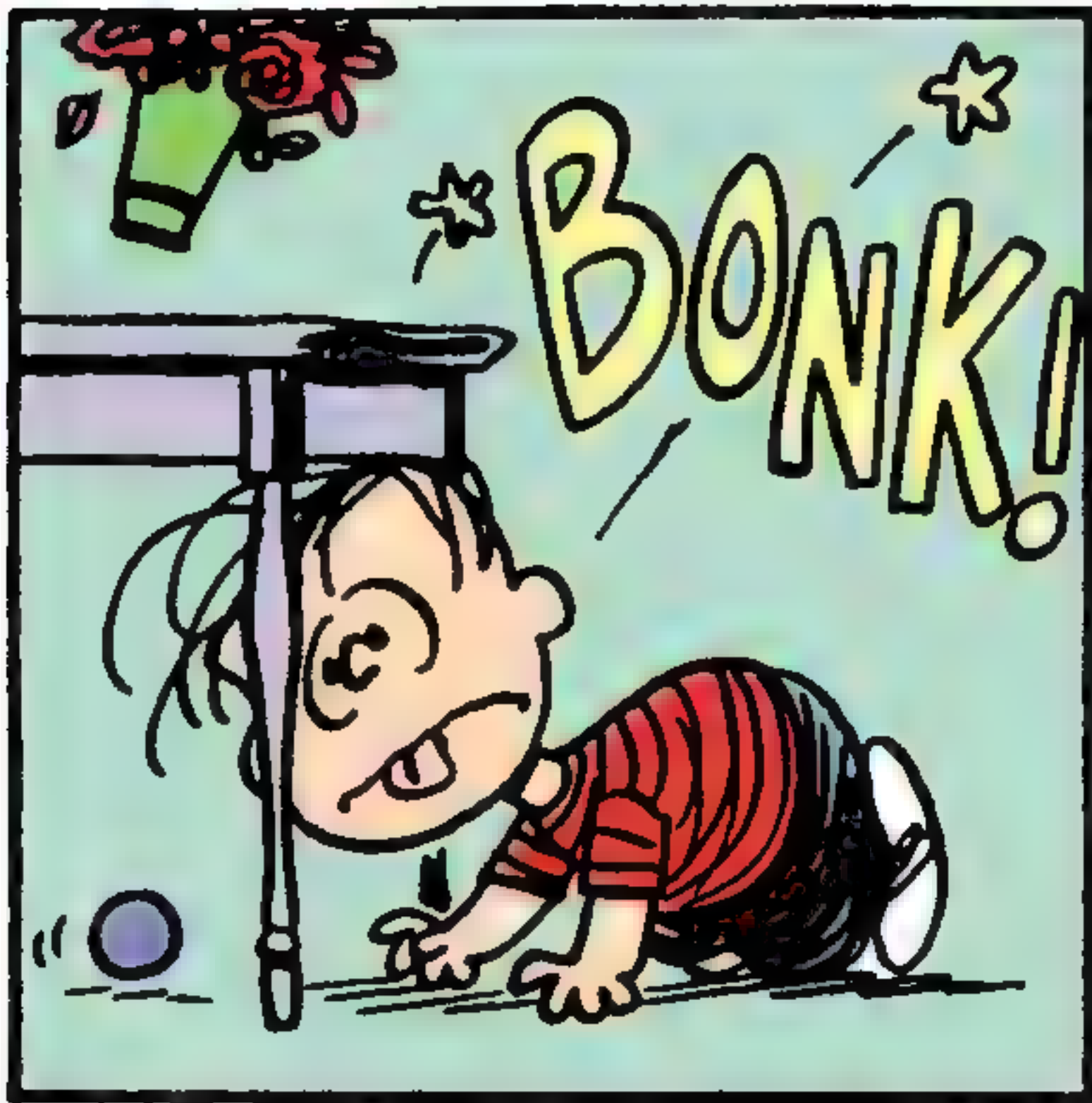
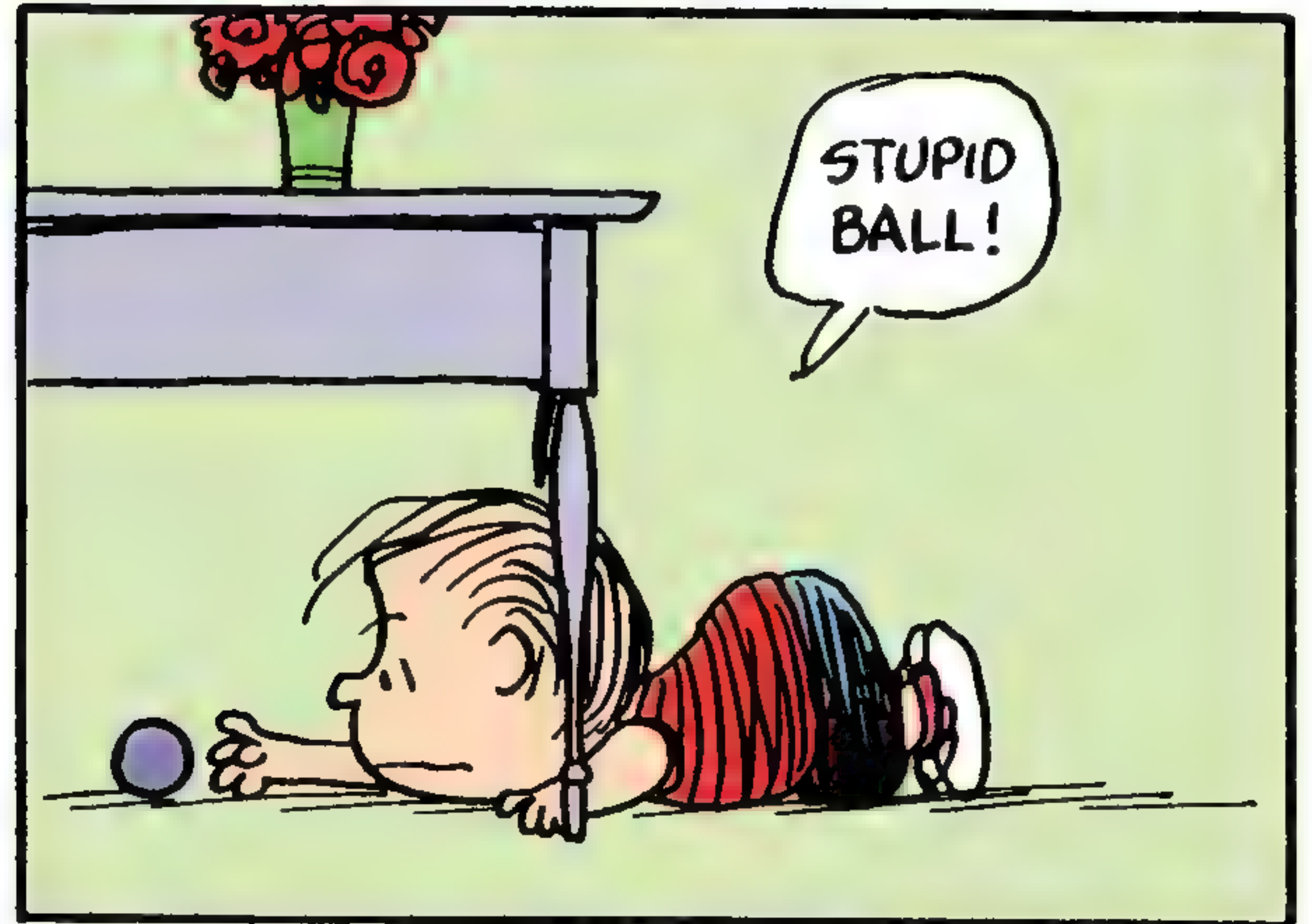
THE DOCTOR
IS IN

BOY, THIS PSYCHIATRY STUFF
ACTUALLY WORKS...AND TO THINK
ALL THIS TIME I THOUGHT IT WAS
JUST SOME HOCUS POCUS!

THE DOC
IS IN

END

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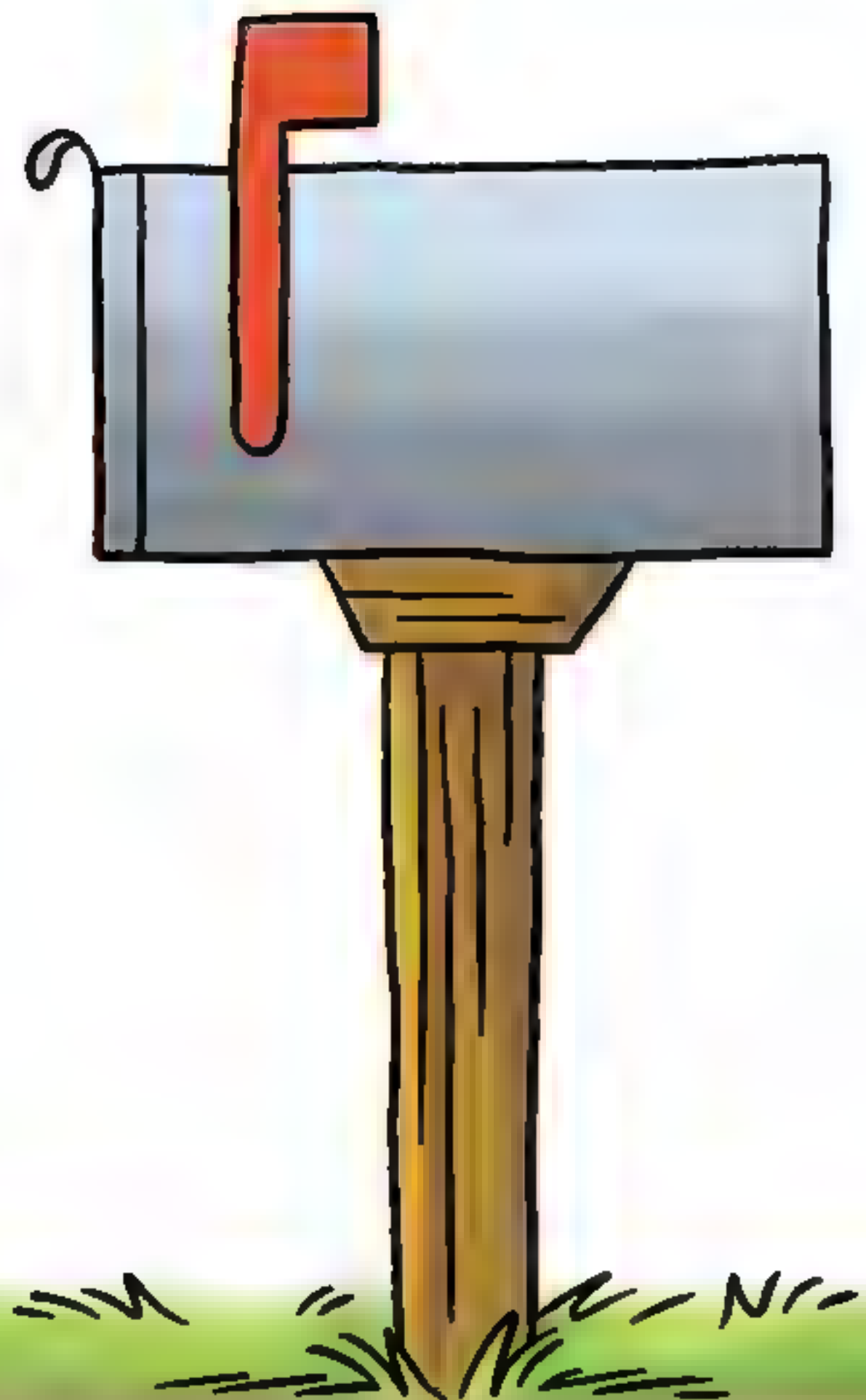


I BUMPED MY HEAD!

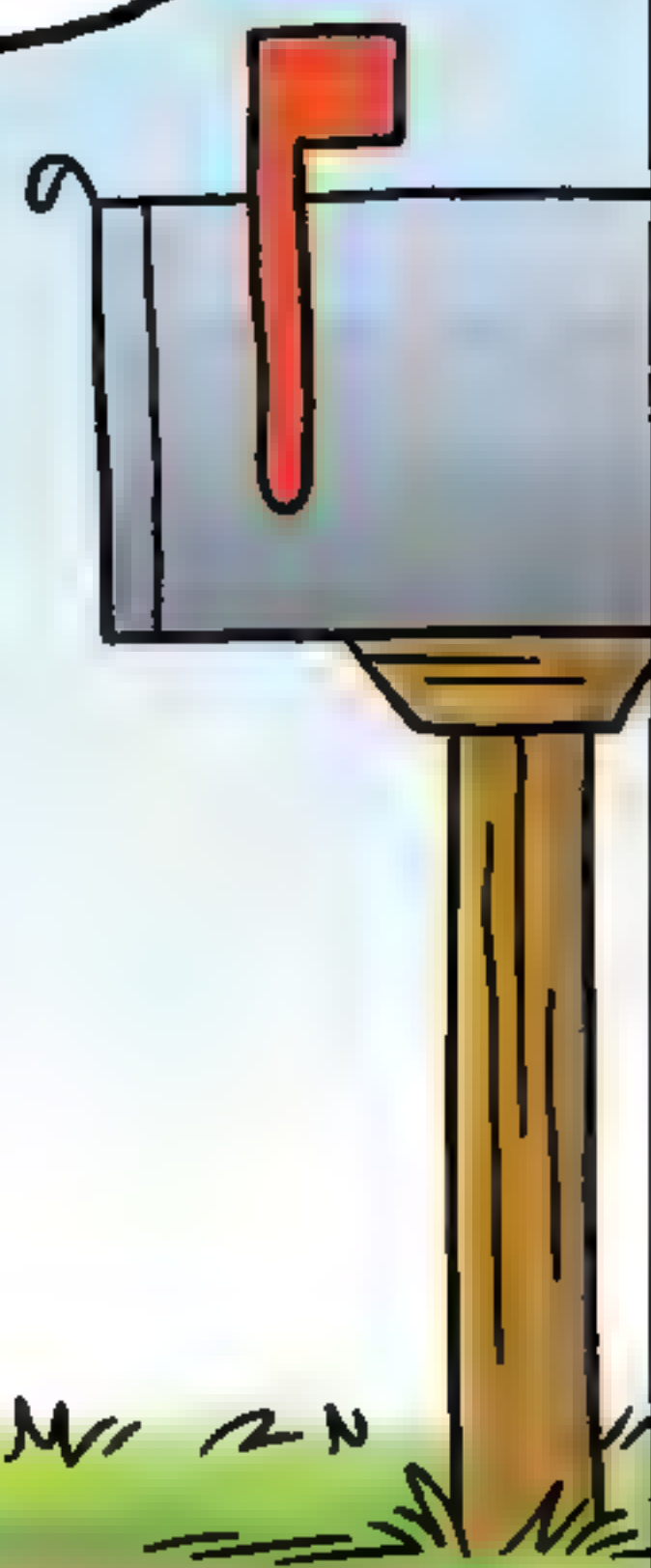
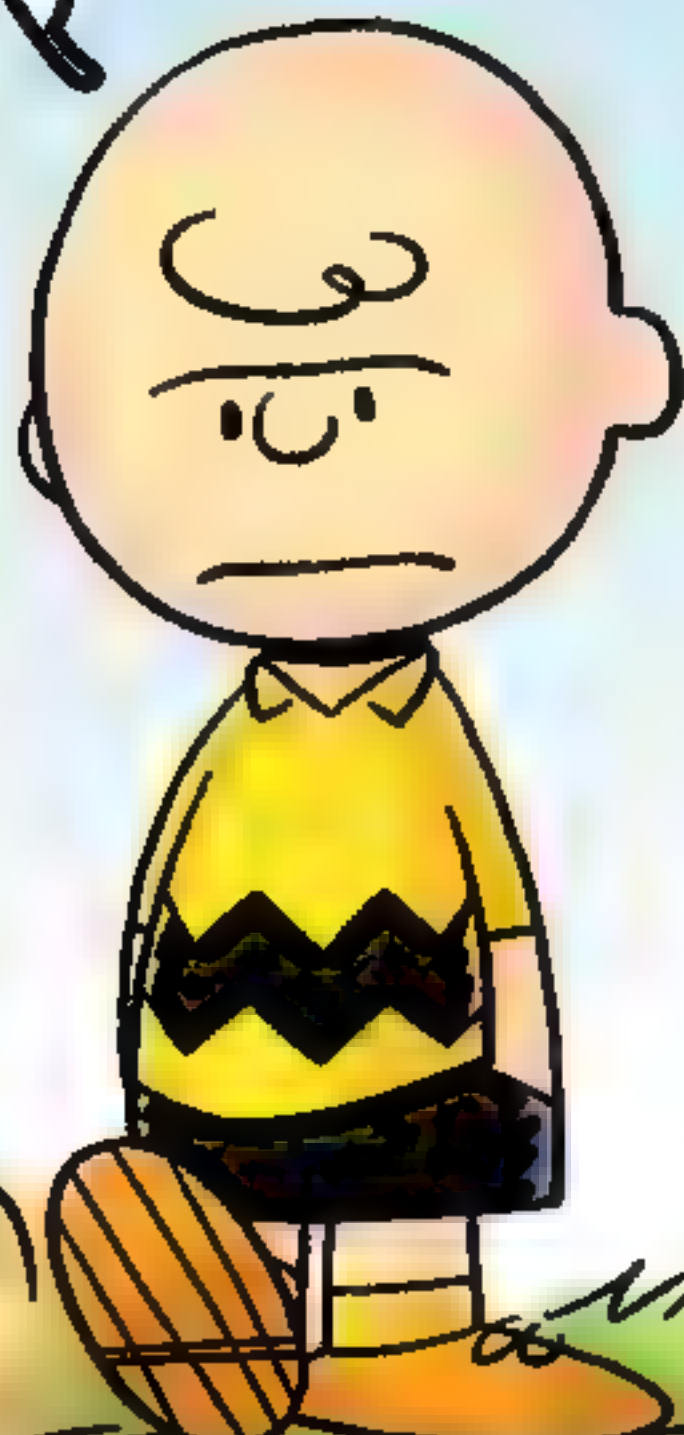


She Loves Me... She Loves Me Not

I'M AFRAID TO LOOK...IF I
LOOK AND THERE'S NOTHING
THERE, I'LL BE CRUSHED...



EVERY YEAR IT'S THE SAME.
I **HOPE** TO GET VALENTINES...
BUT WHEN I OPEN THE MAILBOX,
IT'S ALWAYS **EMPTY!**



YOU HAVE TO BE **REALISTIC**,
CHARLIE BROWN...



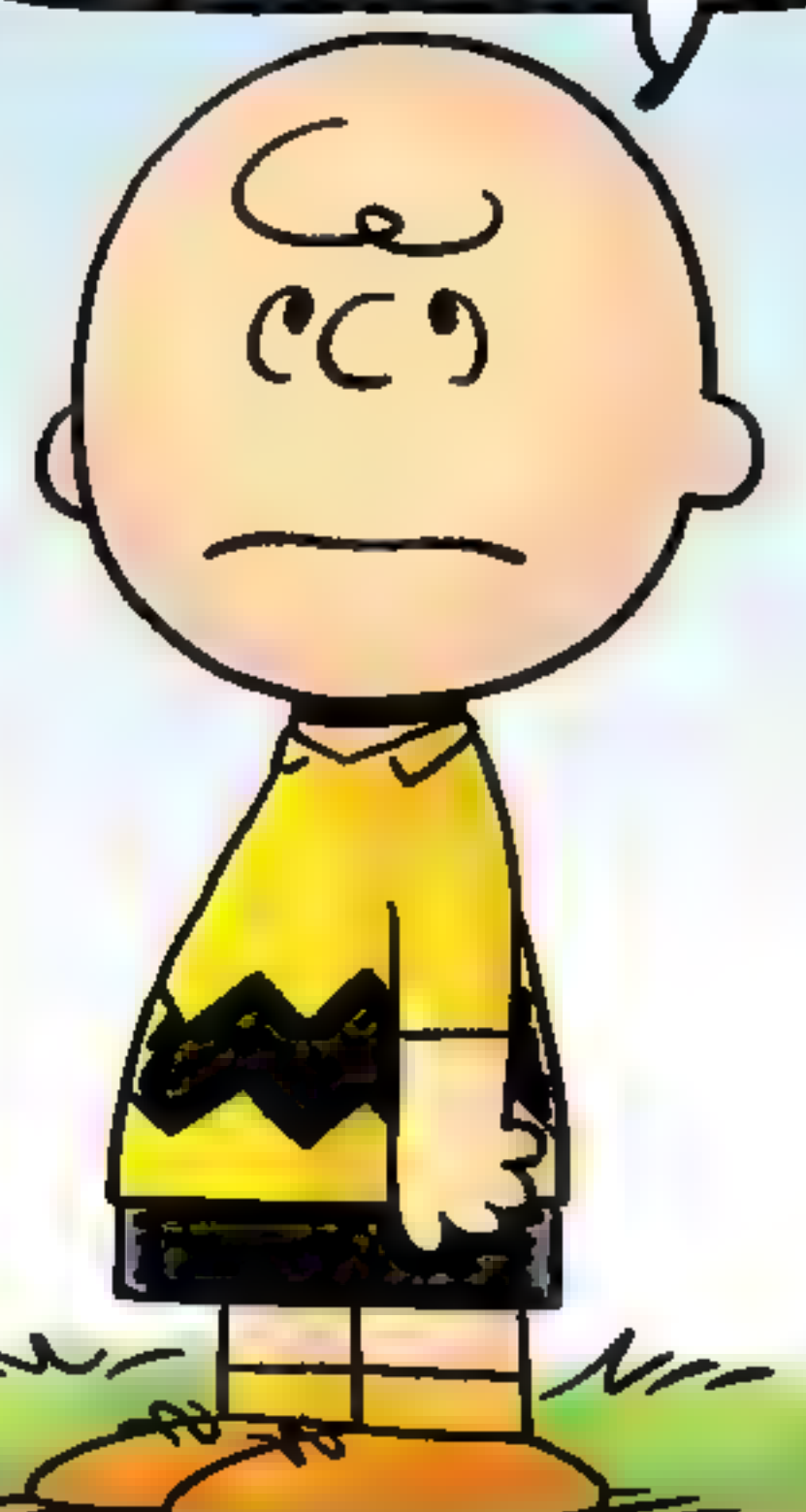
YOU NEED TO REFLECT ON WHO MIGHT
ACTUALLY SEND YOU A VALENTINE!
THEN YOU'LL KNOW WHAT TO EXPECT
AND YOU WON'T BE DISAPPOINTED...

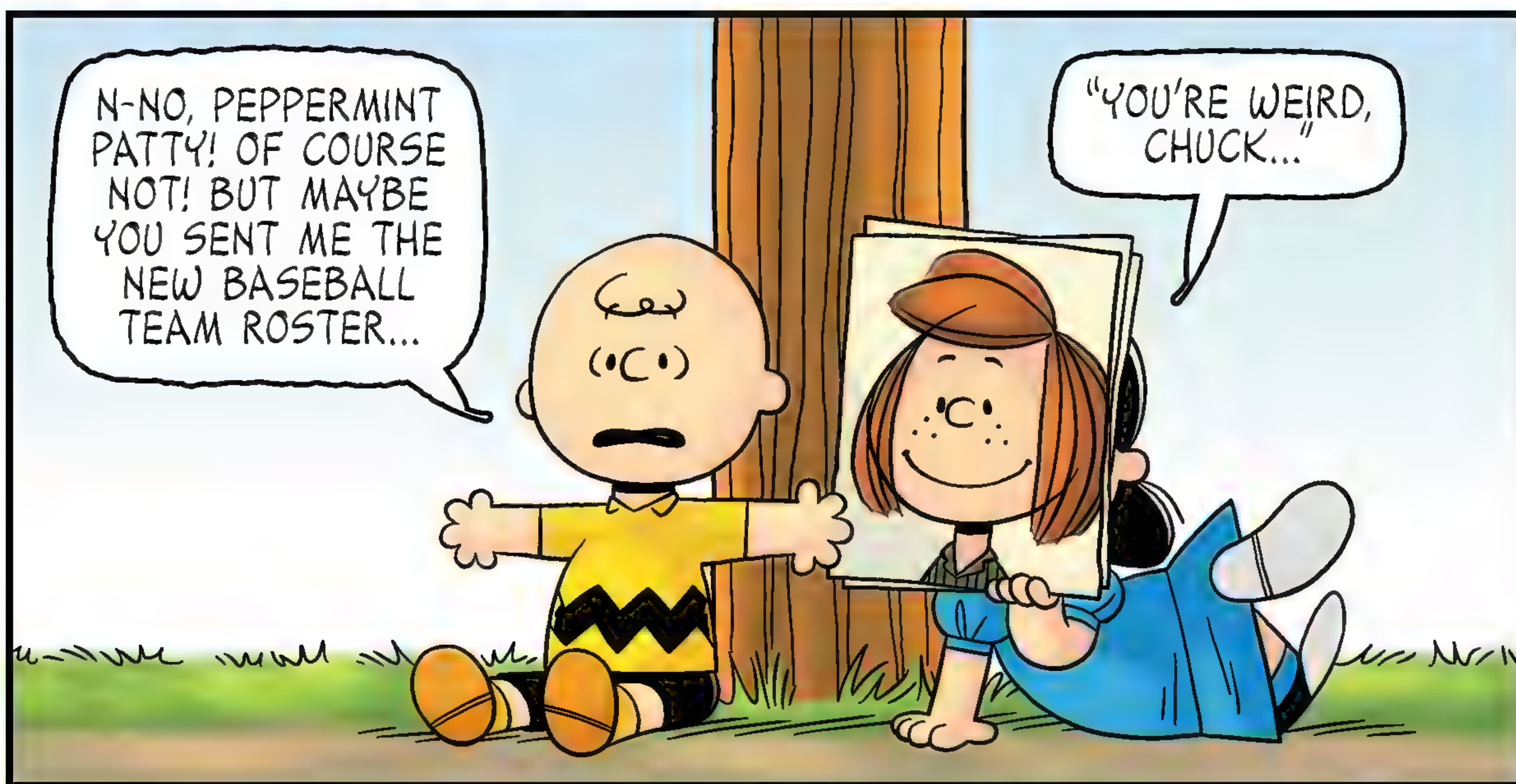
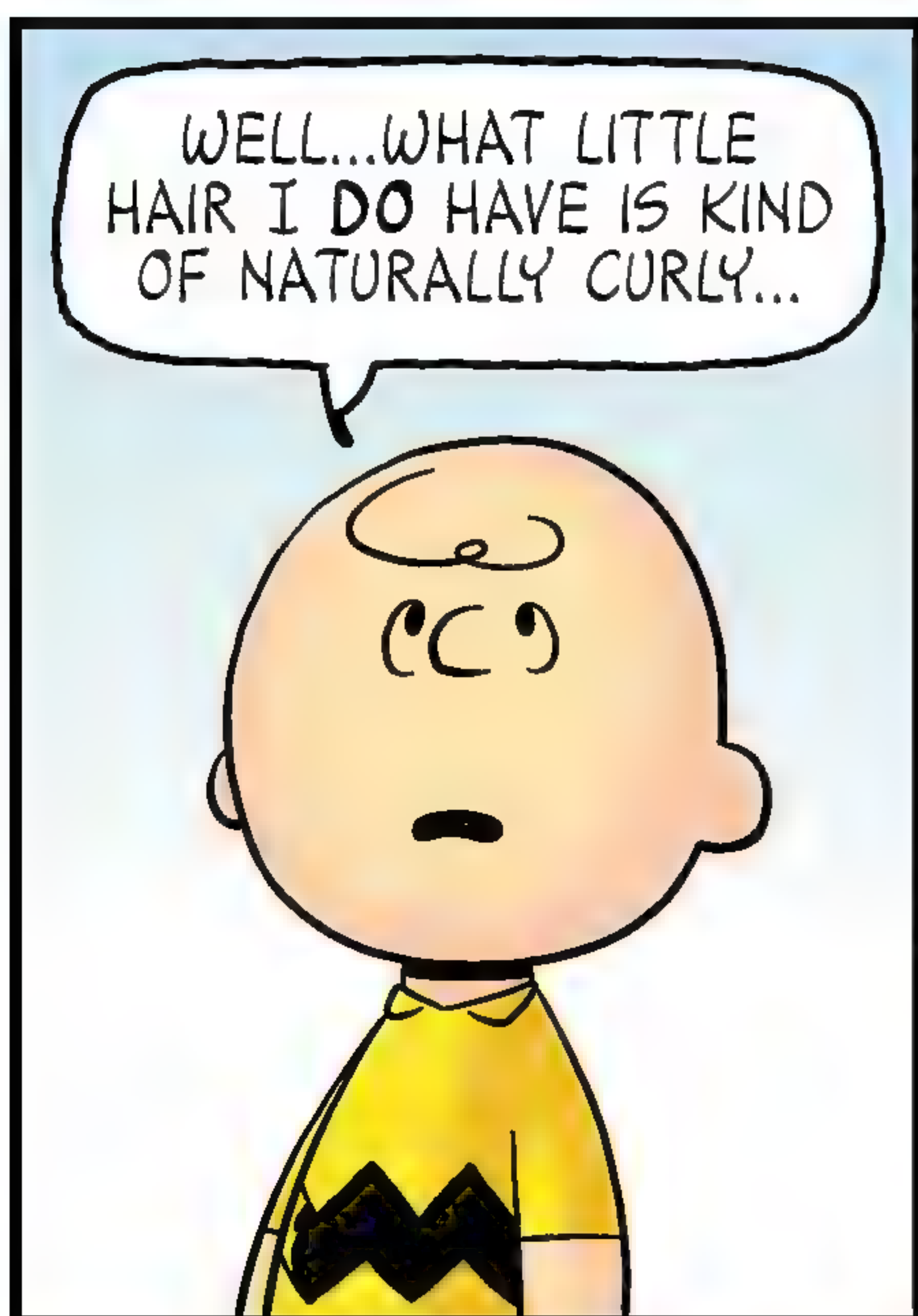
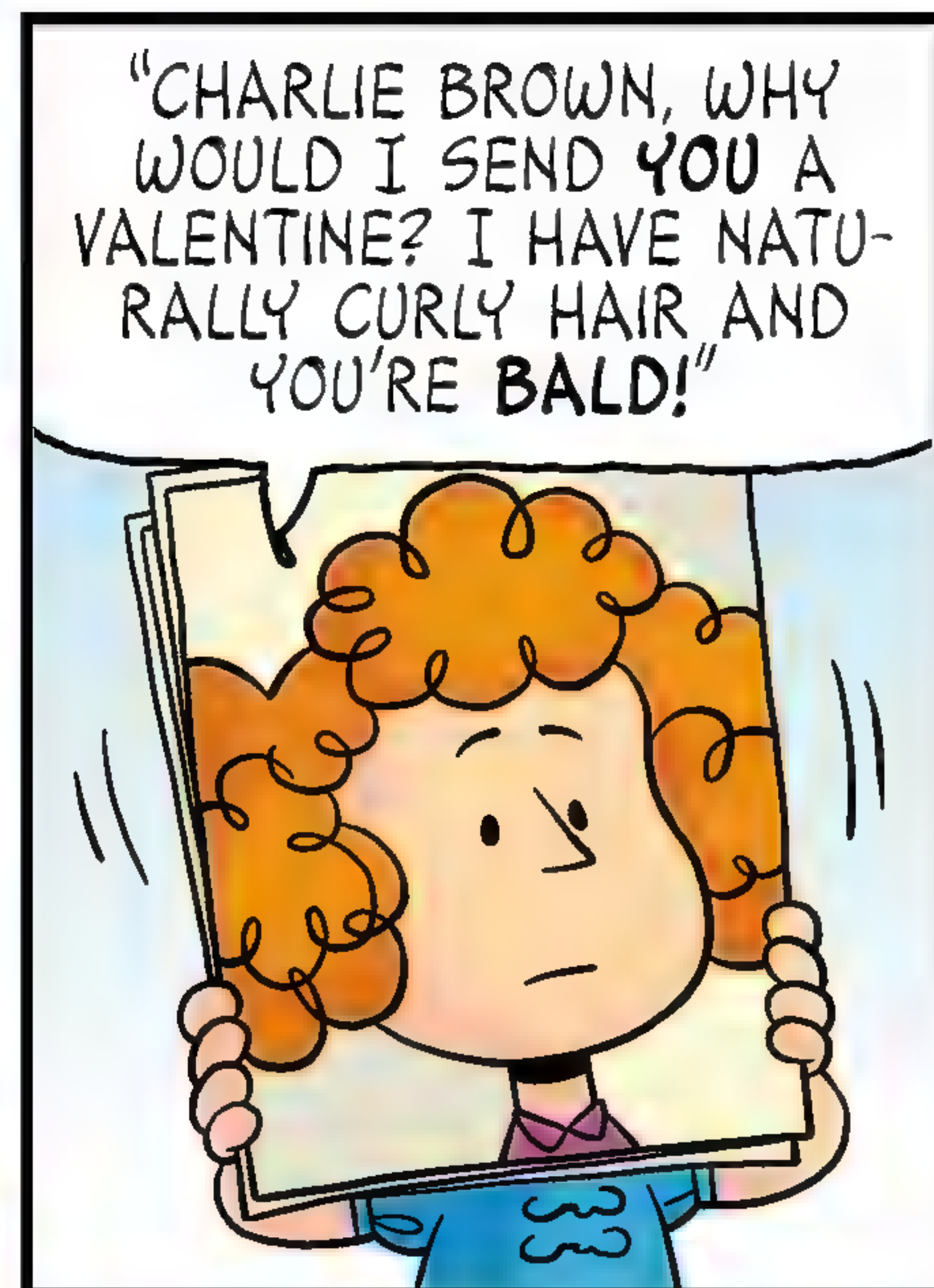


I'VE BROUGHT ALONG SOME
VISUAL AIDS TO HELP YOU
WITH THIS PROCESS...

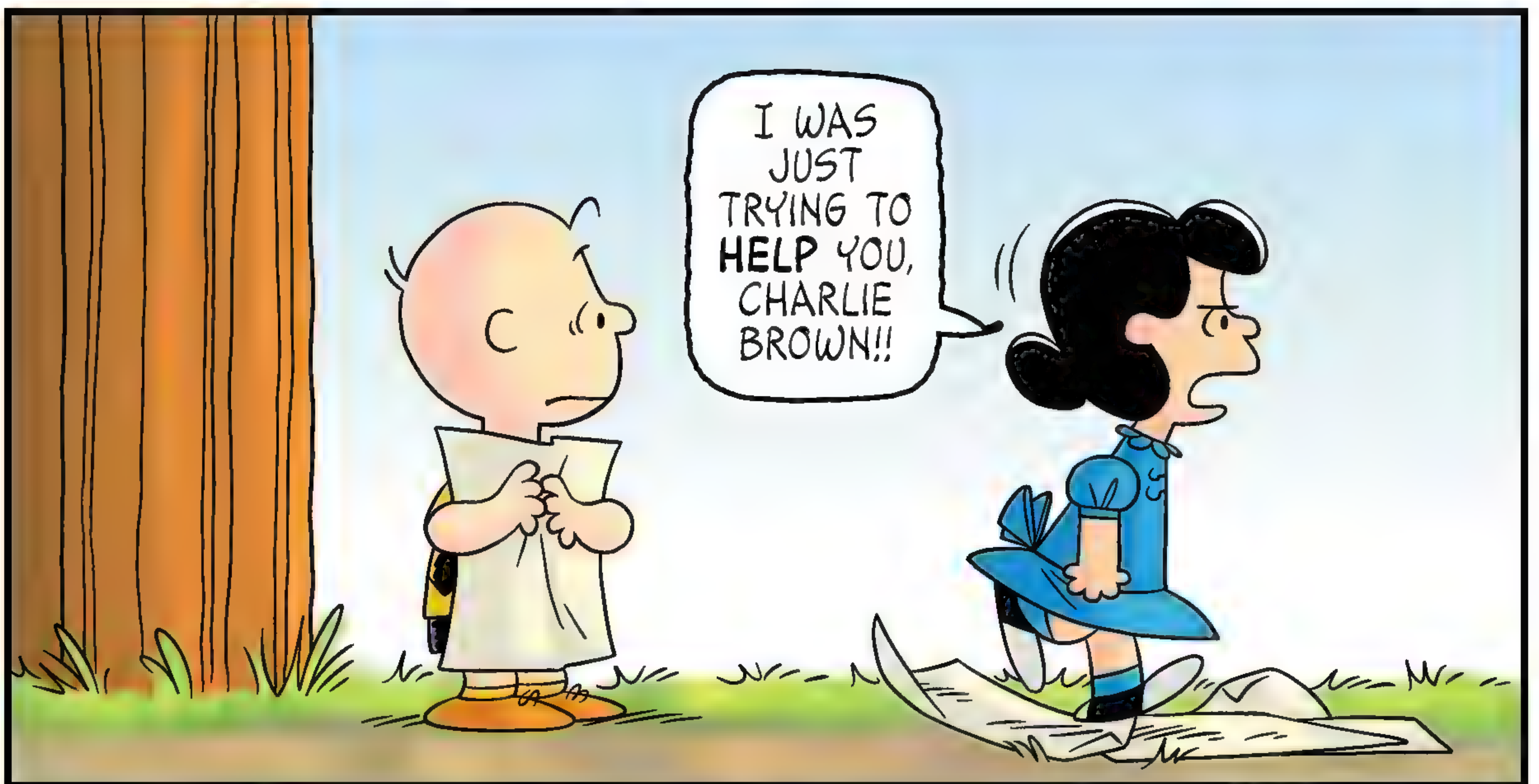
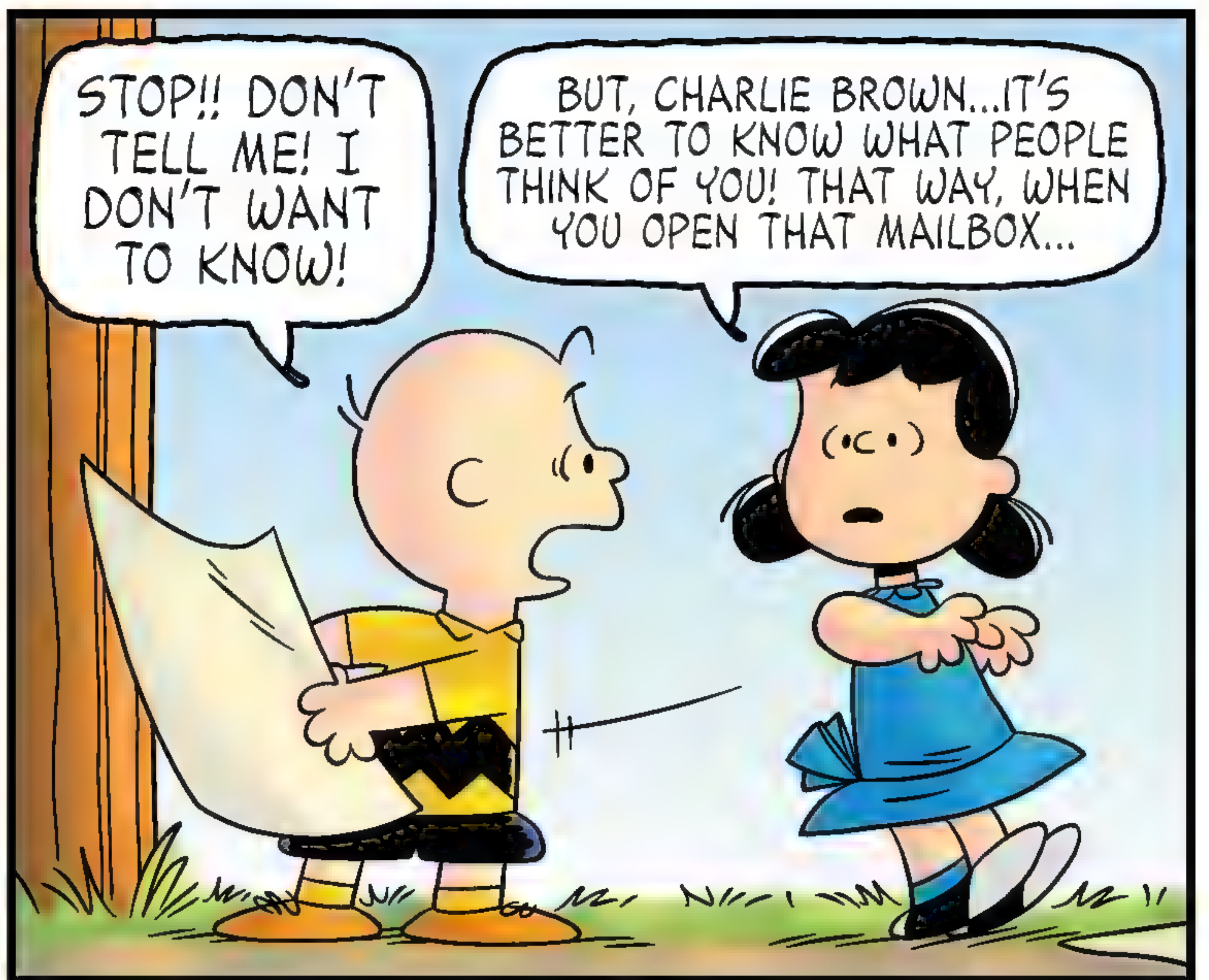


OH, GOOD GRIEF!



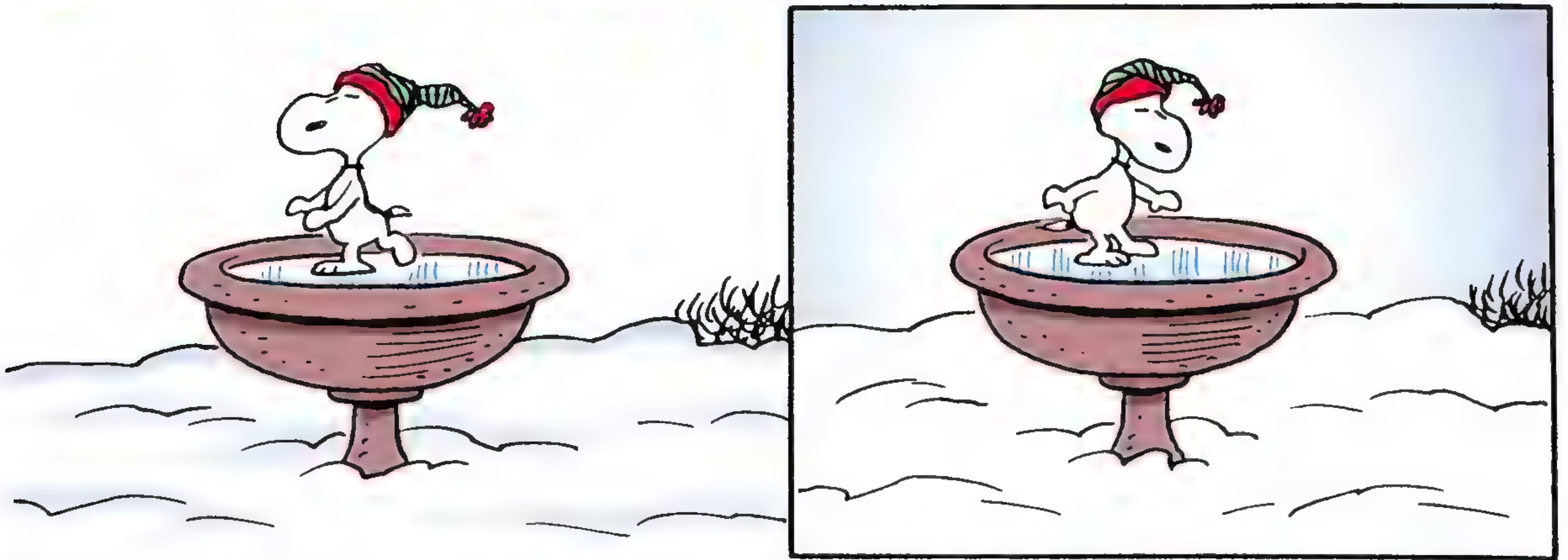






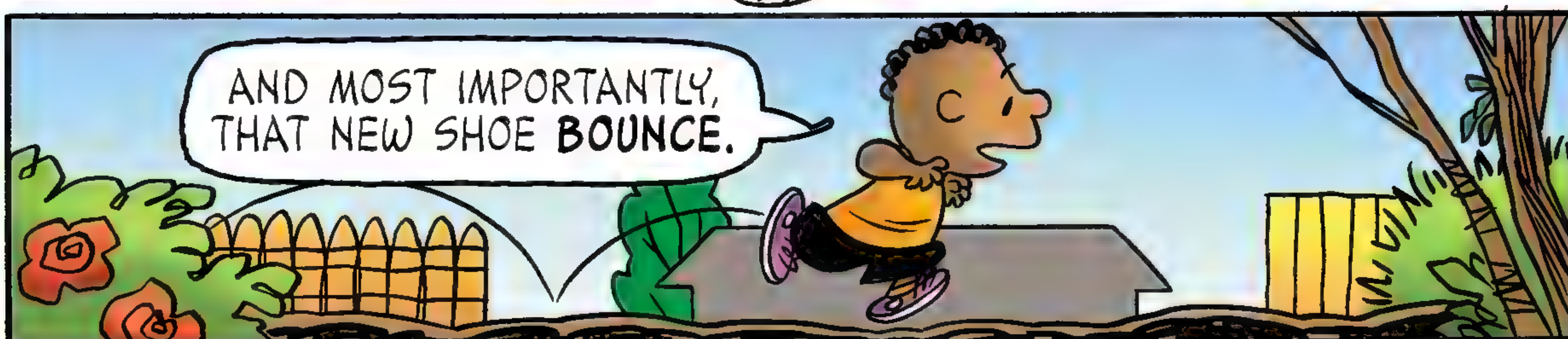


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THEY'VE GOT
THAT NEW SHOE
TIGHTNESS,
THAT NEW SHOE
SHINE...



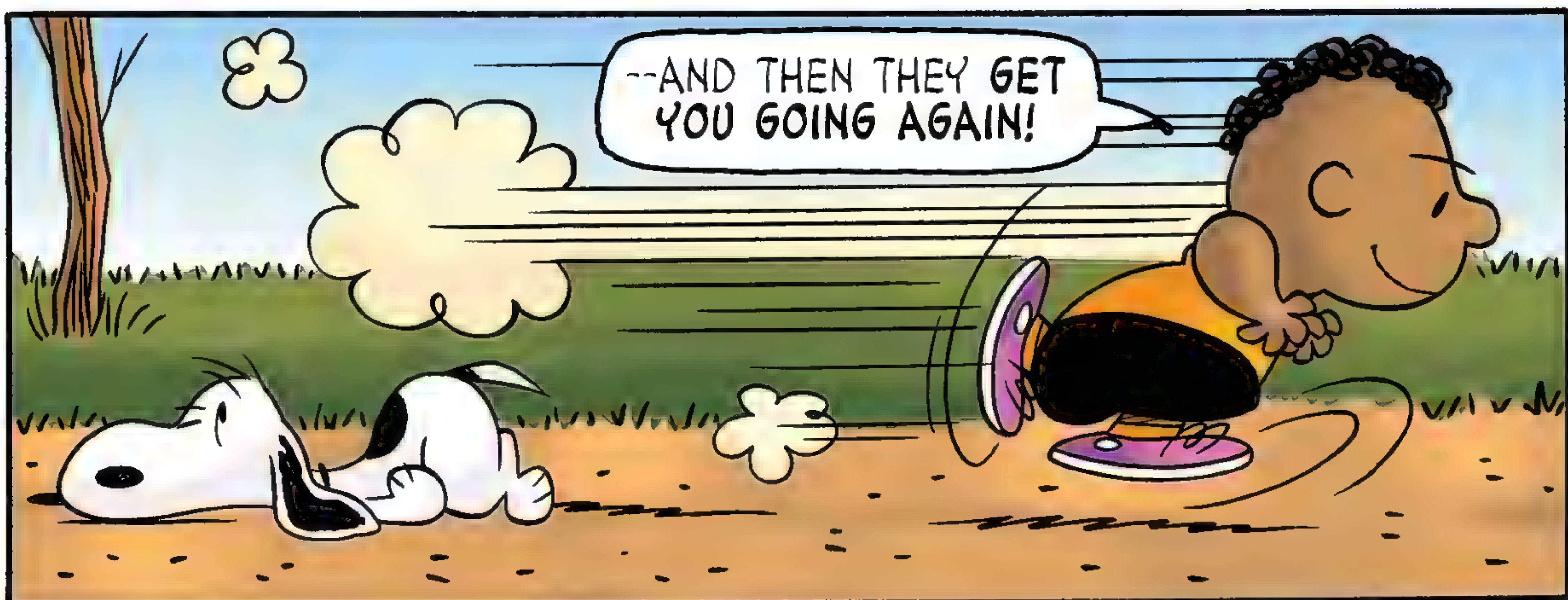
AND MOST IMPORTANTLY,
THAT NEW SHOE BOUNCE.

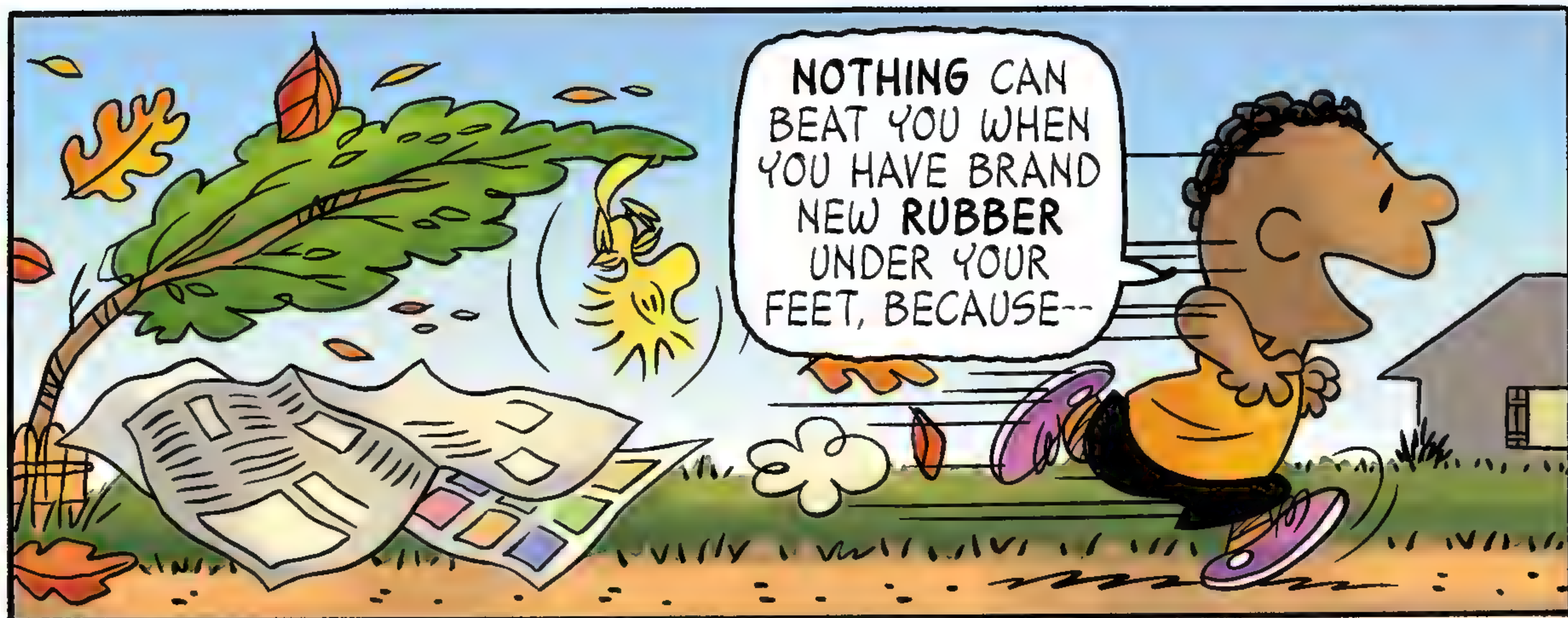


NEW SHOES
CLIMB QUICKER
THAN ANYTHING!

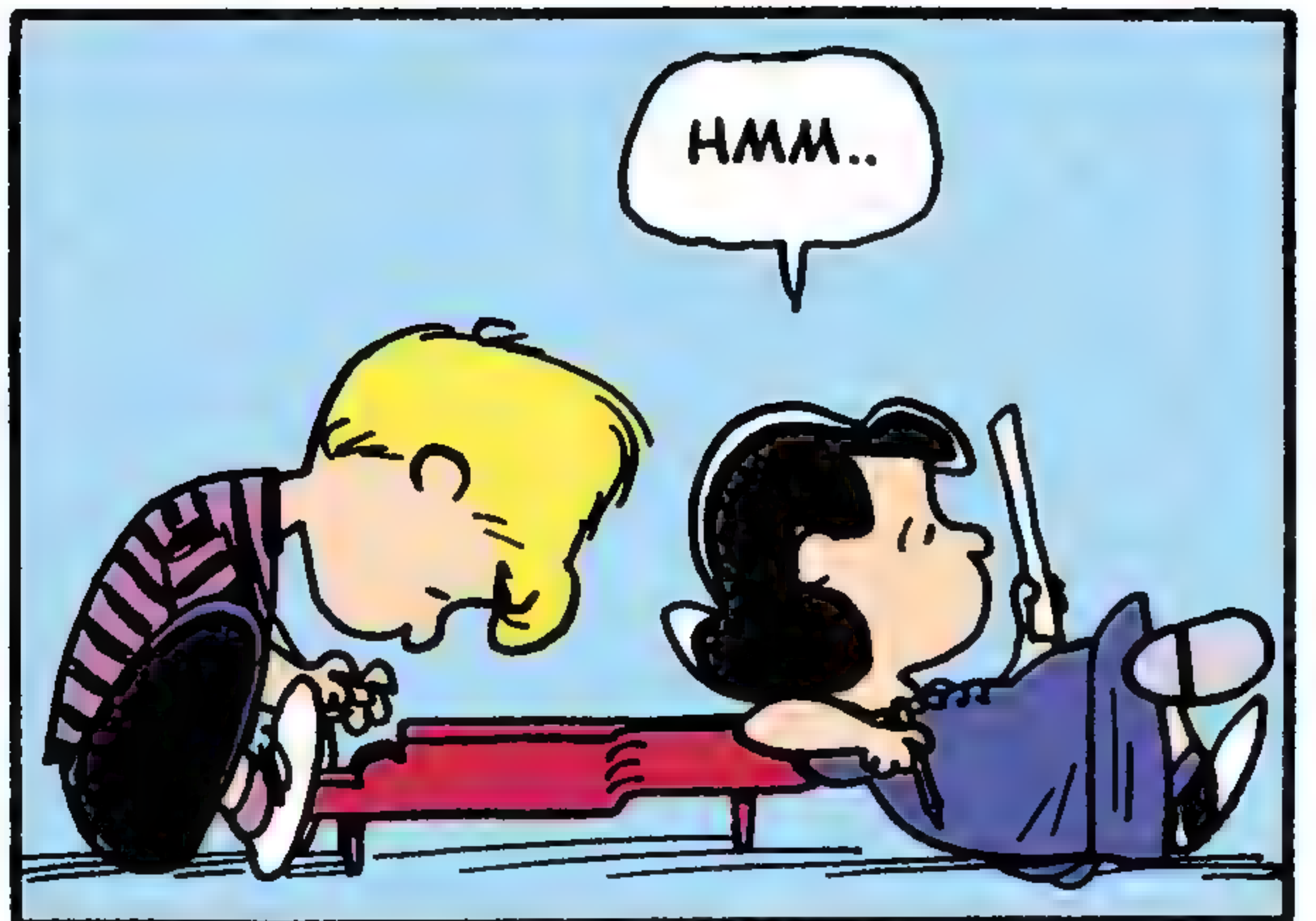


NEW SHOES
JUMP HIGHER
THAN
ANYTHING!

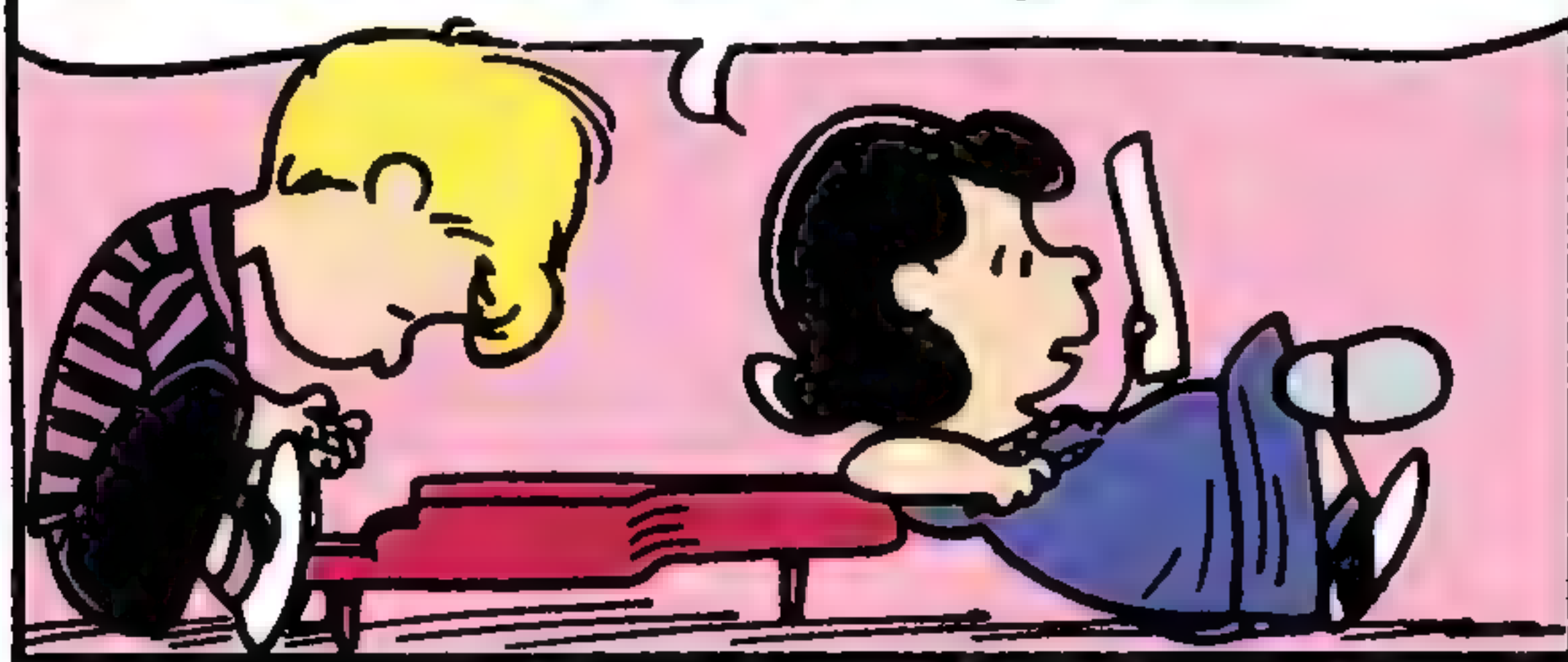




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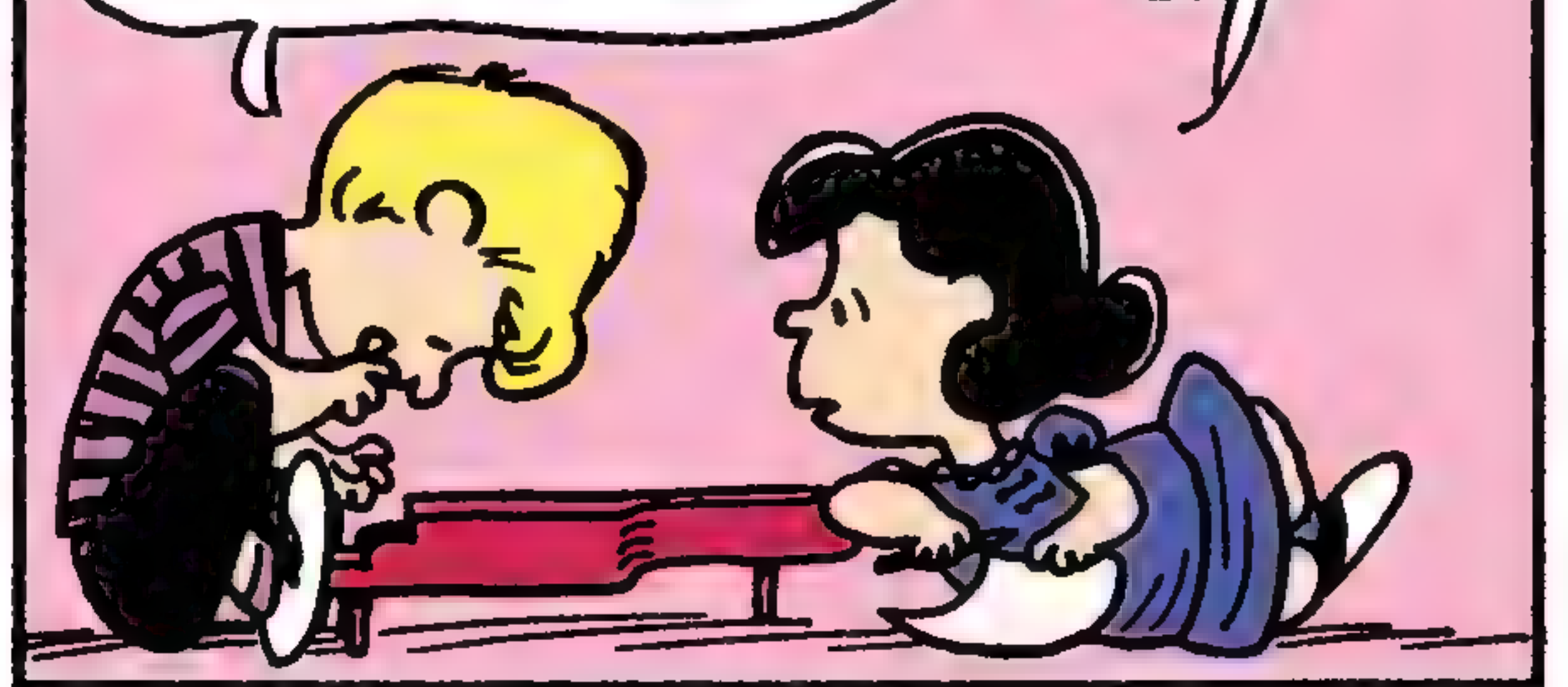


LET'S SEE...WE'LL HAVE TO HAVE A STATION WAGON, A TOWN CAR AND A SPORTS CAR...OUR HOME SHOULD BE IN AT LEAST THE ONE-HUNDRED-THOUSAND CLASS...DO PIANO PLAYERS MAKE A LOT OF MONEY?



I DON'T KNOW...I SUPPOSE IT DEPENDS ON HOW HARD THEY PRACTICE...

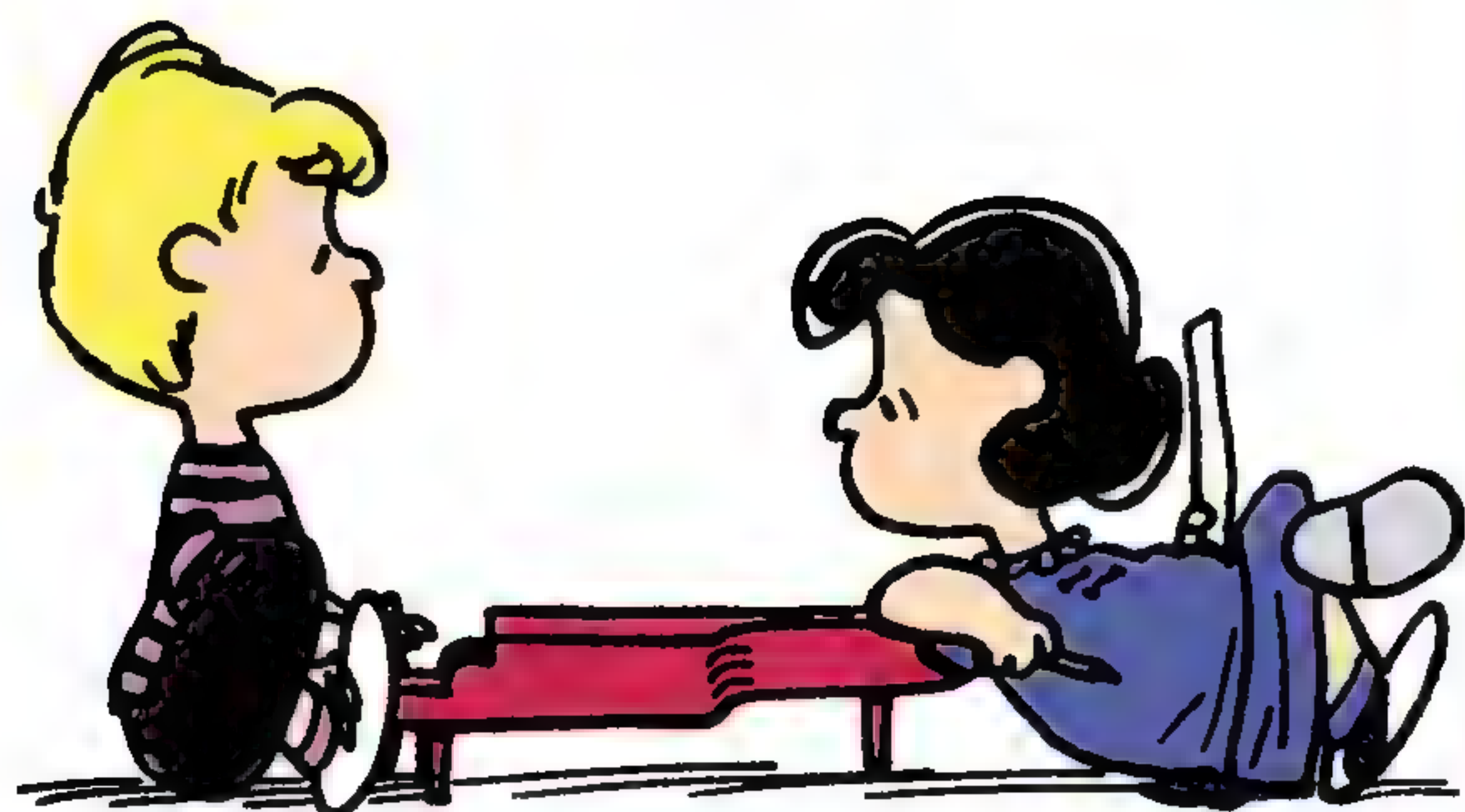
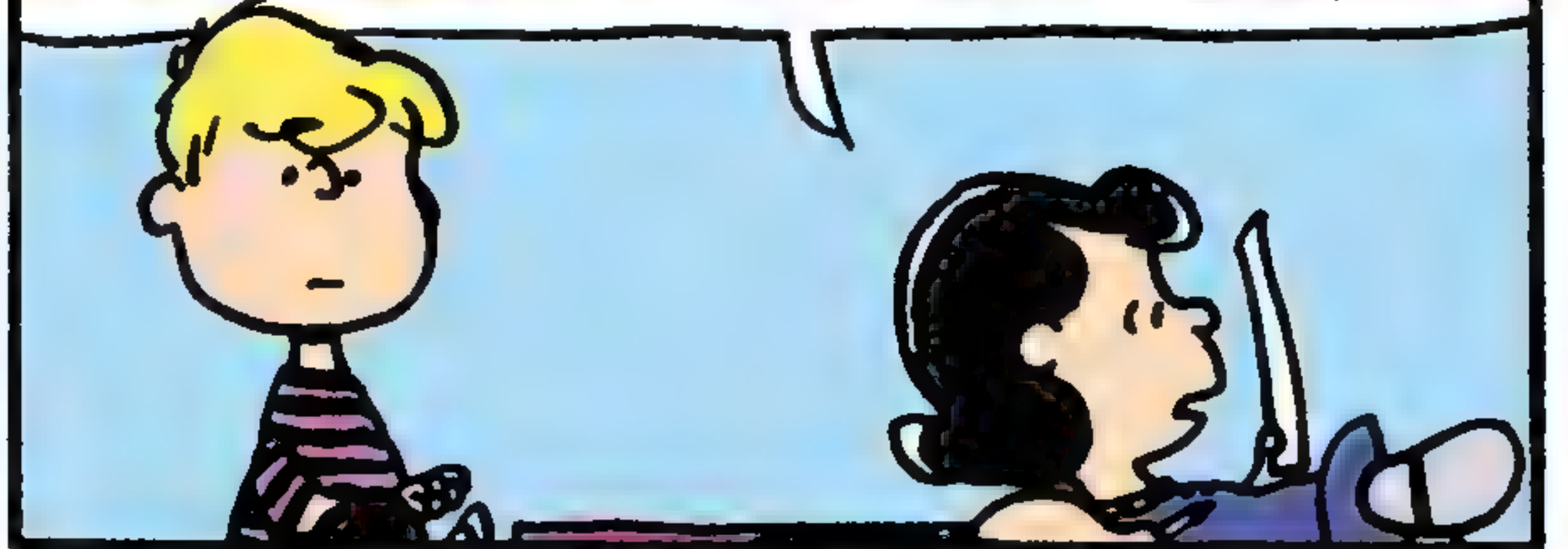
I SEE..



WELL, I'LL PROBABLY NEED A HALF DOZEN FUR COATS, AT LEAST THIRTY SKI OUTFITS AND ABOUT FIFTY FORMALS...I'LL NEEDS LOTS OF JEWELRY AND EXOTIC PERFUMES AND I'LL NEED ABOUT A HUNDRED PAIRS OF SHOES...

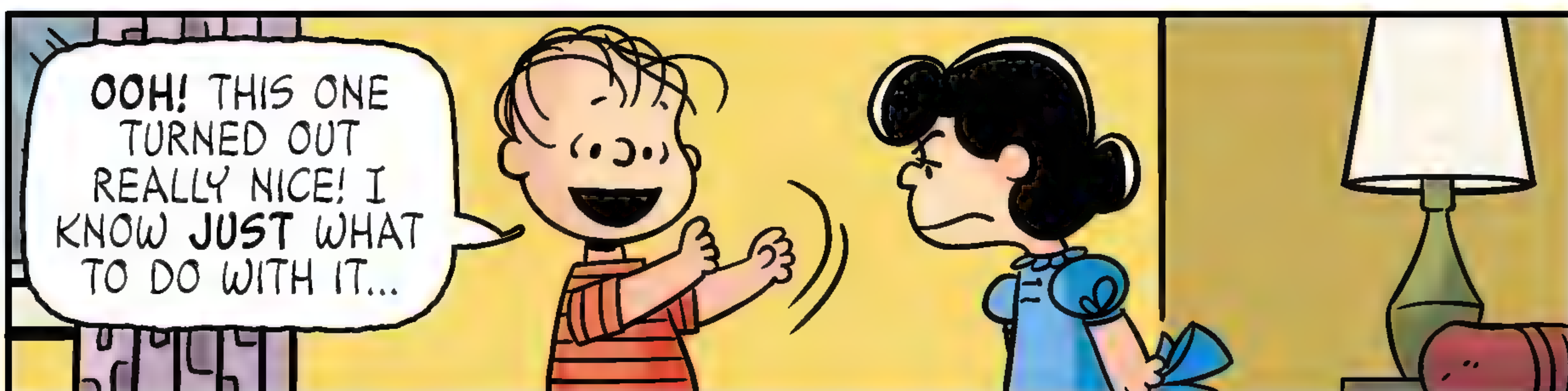
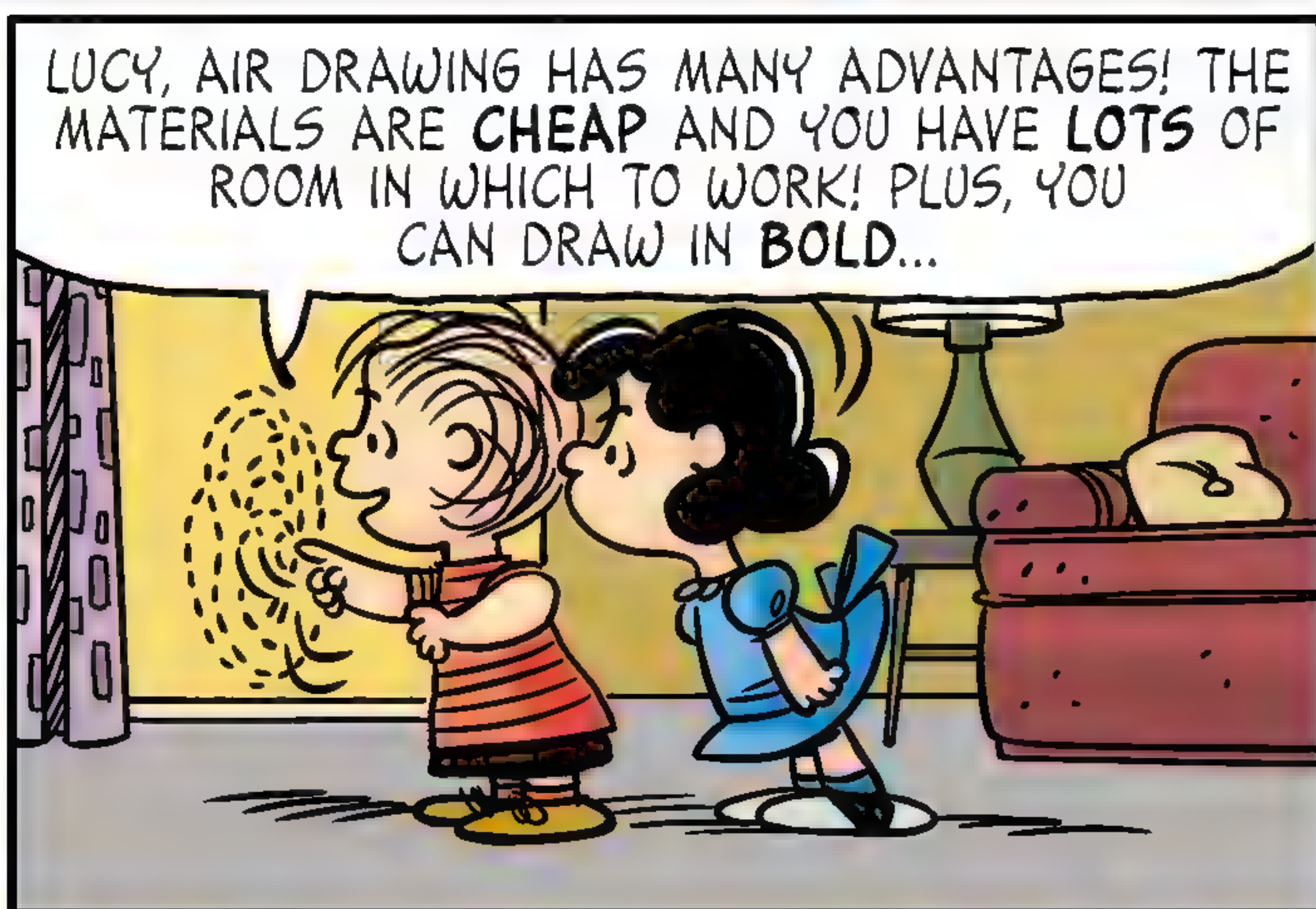


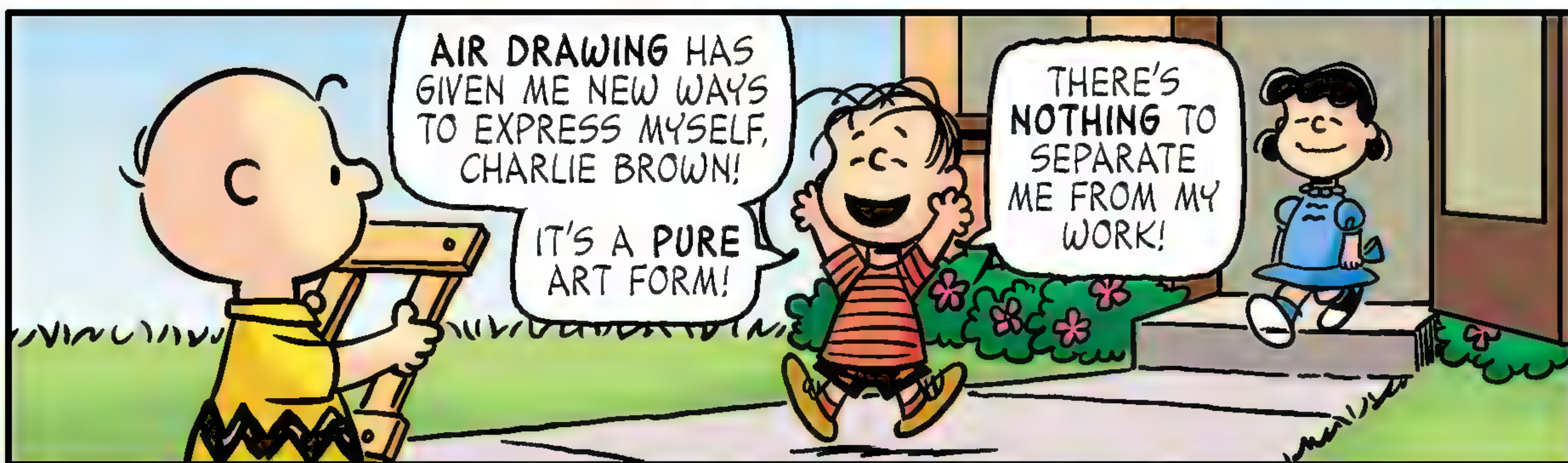
WE'LL HAVE TO HAVE A SWIMMING POOL, OLYMPIC SIZE, HEATED, AND RIDING HORSES, A TENNIS COURT AND A HUGE FORMAL GARDEN...WE WILL TRAVEL EXTENSIVELY, OF COURSE; ROUND-THE-WORLD CRUISES...THAT SORT OF THING...AND...



KEEP PRACTICING, KID!

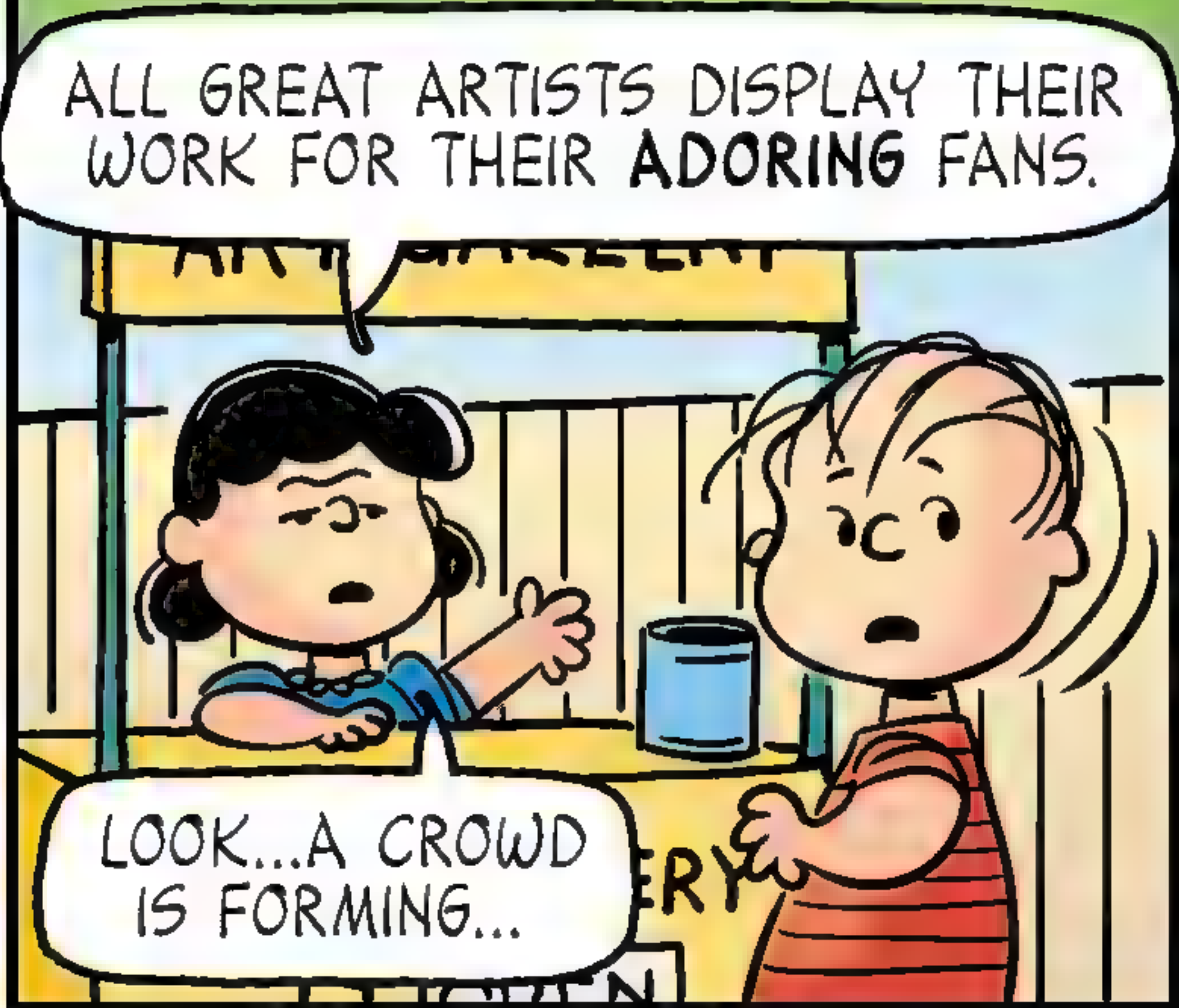






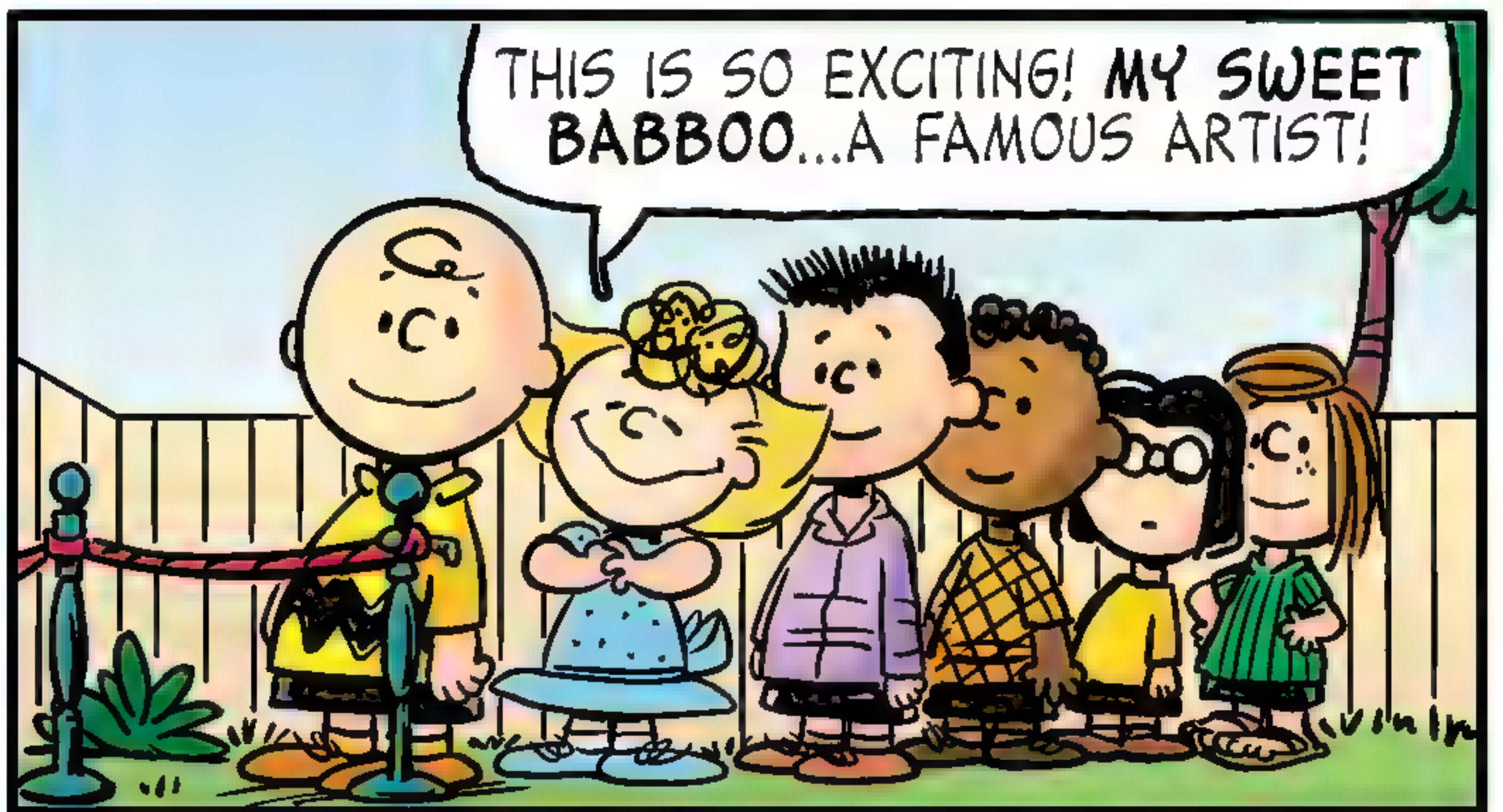


LUCY...WHAT HAVE YOU DONE? WHEN YOU ASKED ME TO MAKE MORE AIR DRAWINGS...I DIDN'T KNOW **THIS** WAS YOUR PLAN!



ALL GREAT ARTISTS DISPLAY THEIR WORK FOR THEIR **ADORING** FANS.

LOOK...A CROWD IS FORMING...



THIS IS SO EXCITING! MY SWEET BABBOO...A FAMOUS ARTIST!



REFLECT UPON THE ART FORM! ASK YOURSELF..."WHAT IS THE ARTIST TRYING TO **SAY**?"

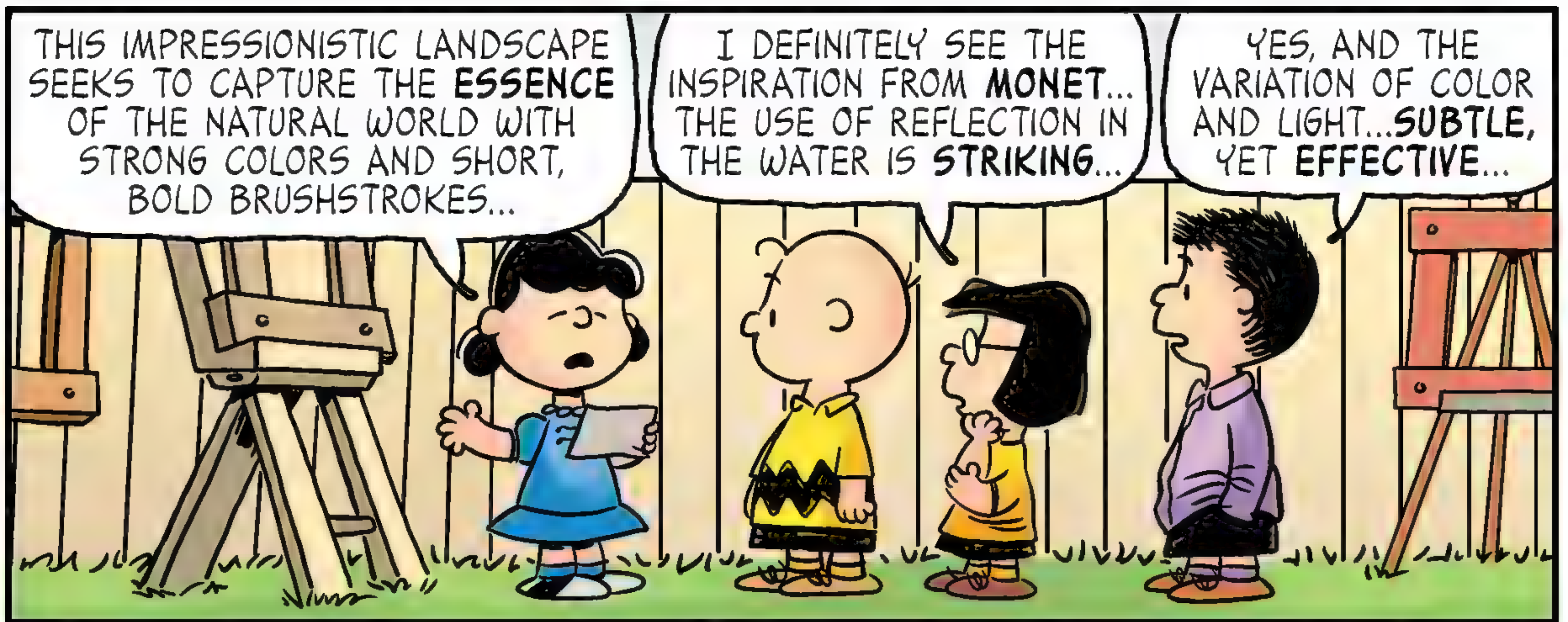
GOOD GRIEF! WHAT IF I'M NOT EVEN SURE WHAT I'M TRYING TO **SAY**??

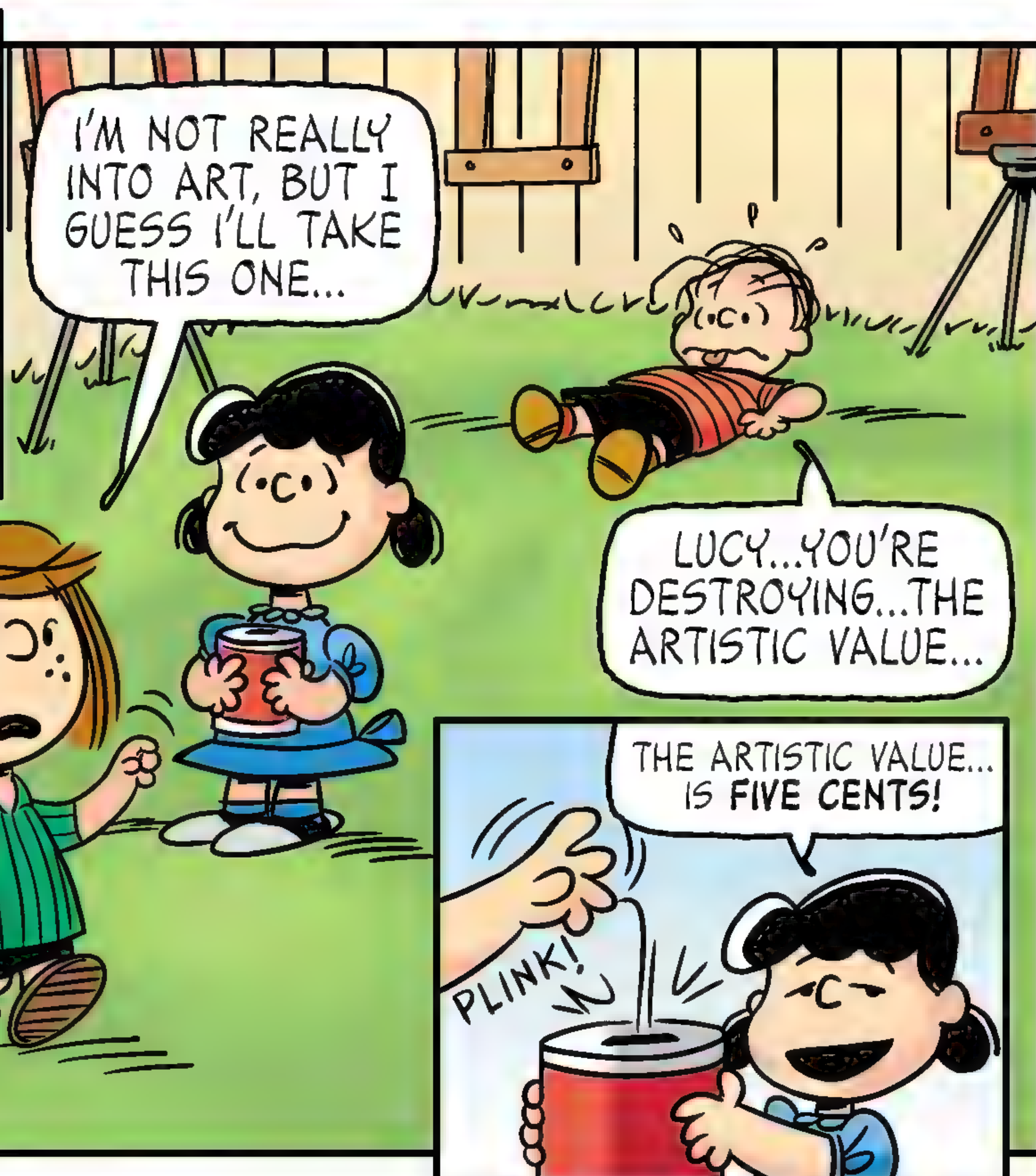


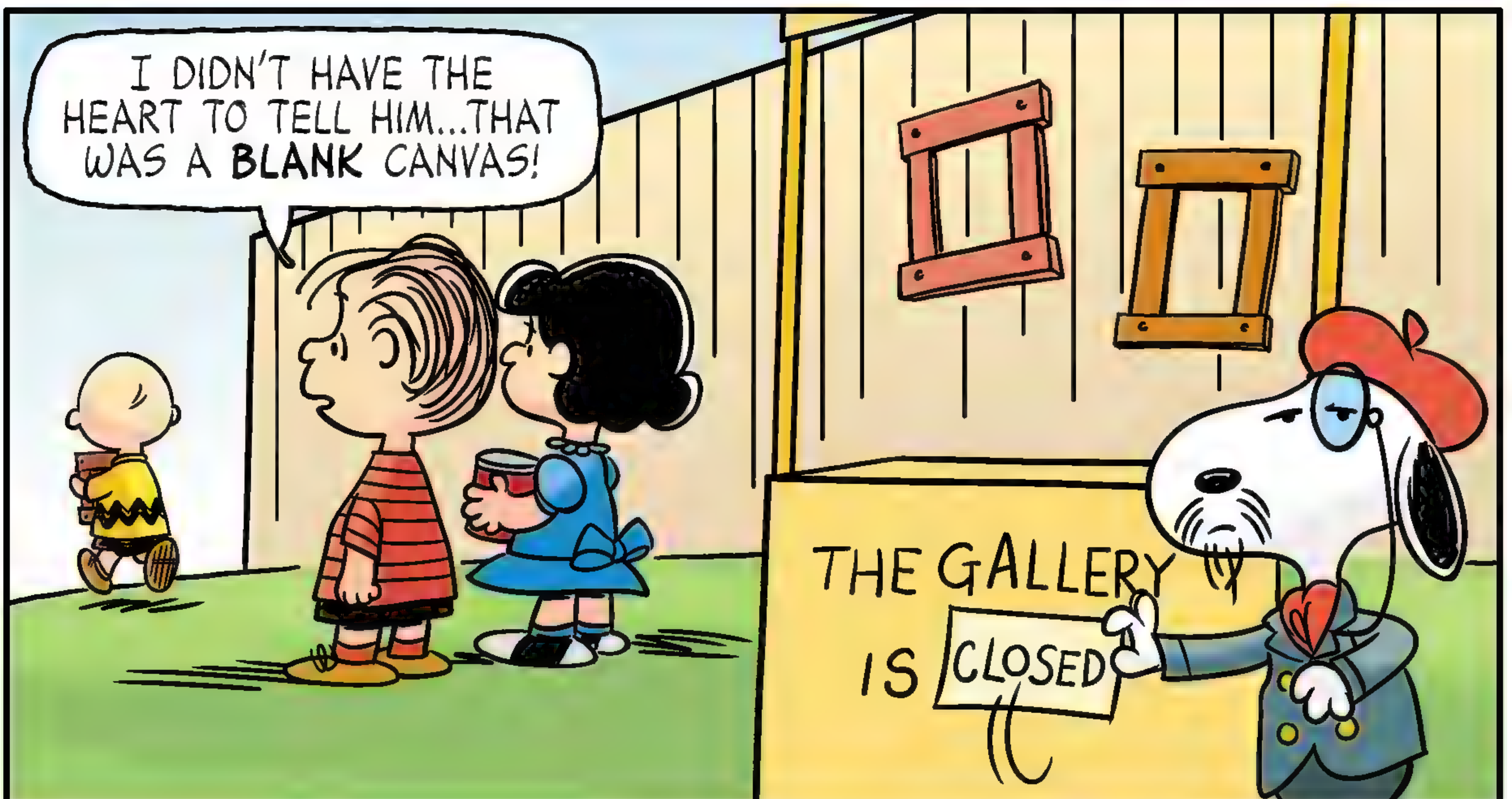
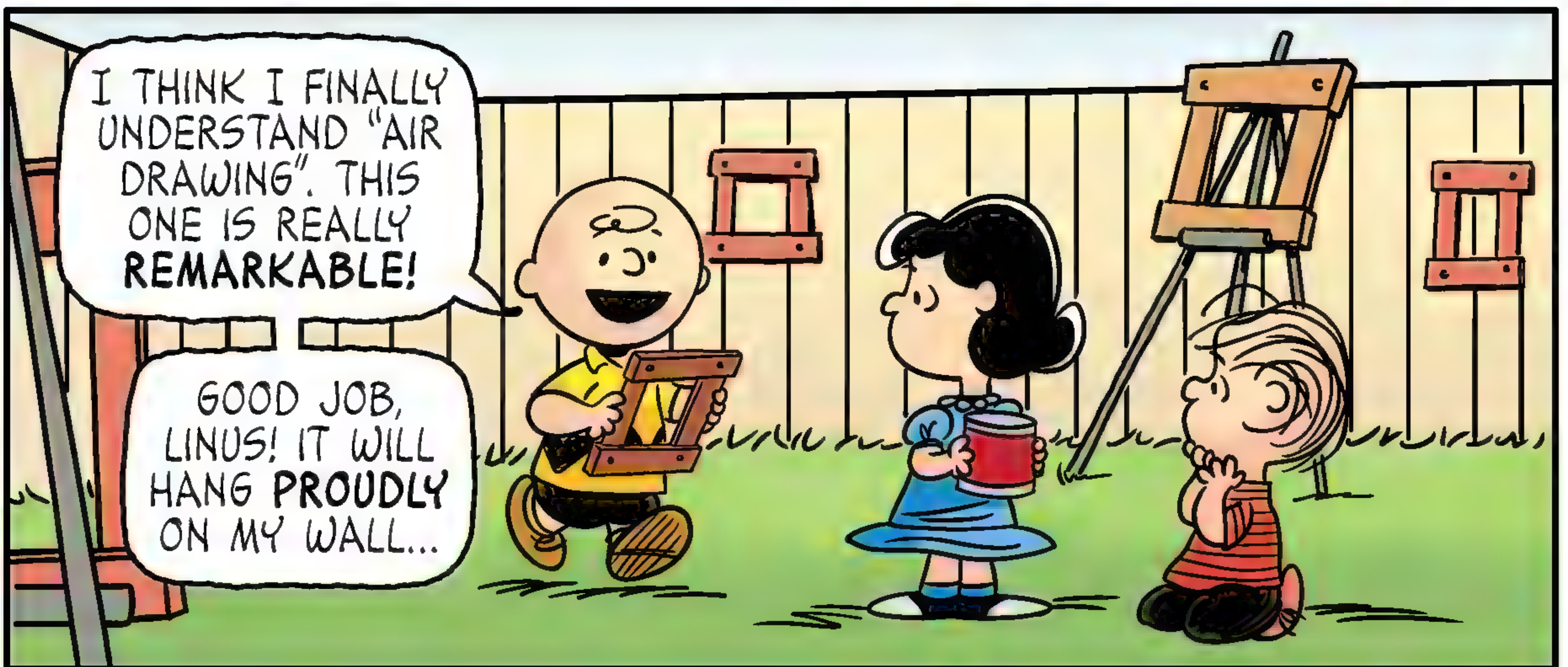
HERE'S THE WORLD FAMOUS ART CRITIC, READY TO **MAKE** OR **BREAK** A YOUNG ARTIST'S CAREER!



HOW GAUCHE!







THE
END





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Cover Gallery

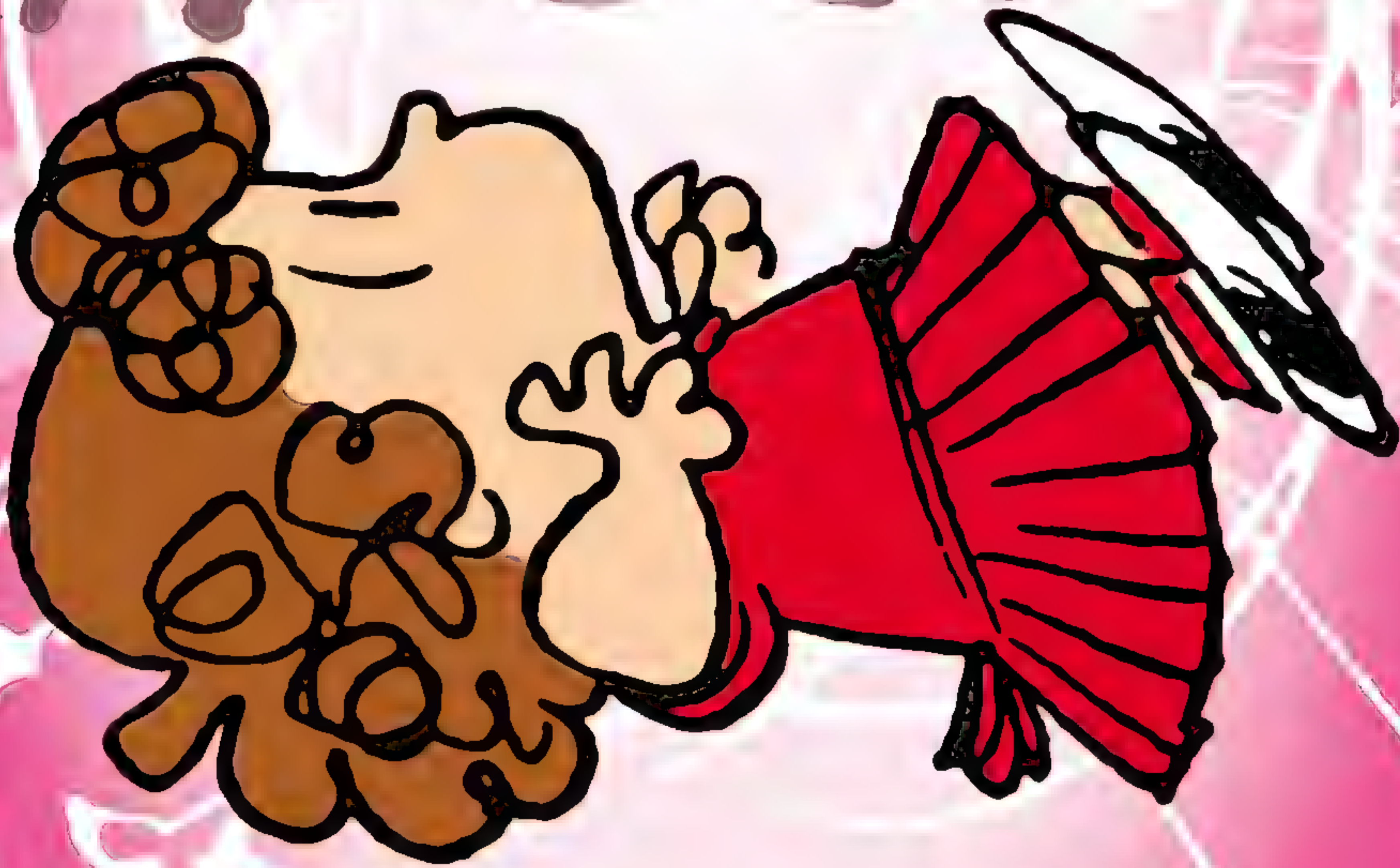
on 10/11/11 a 4th grade student

Charles M. Schulz

PEANUTS™



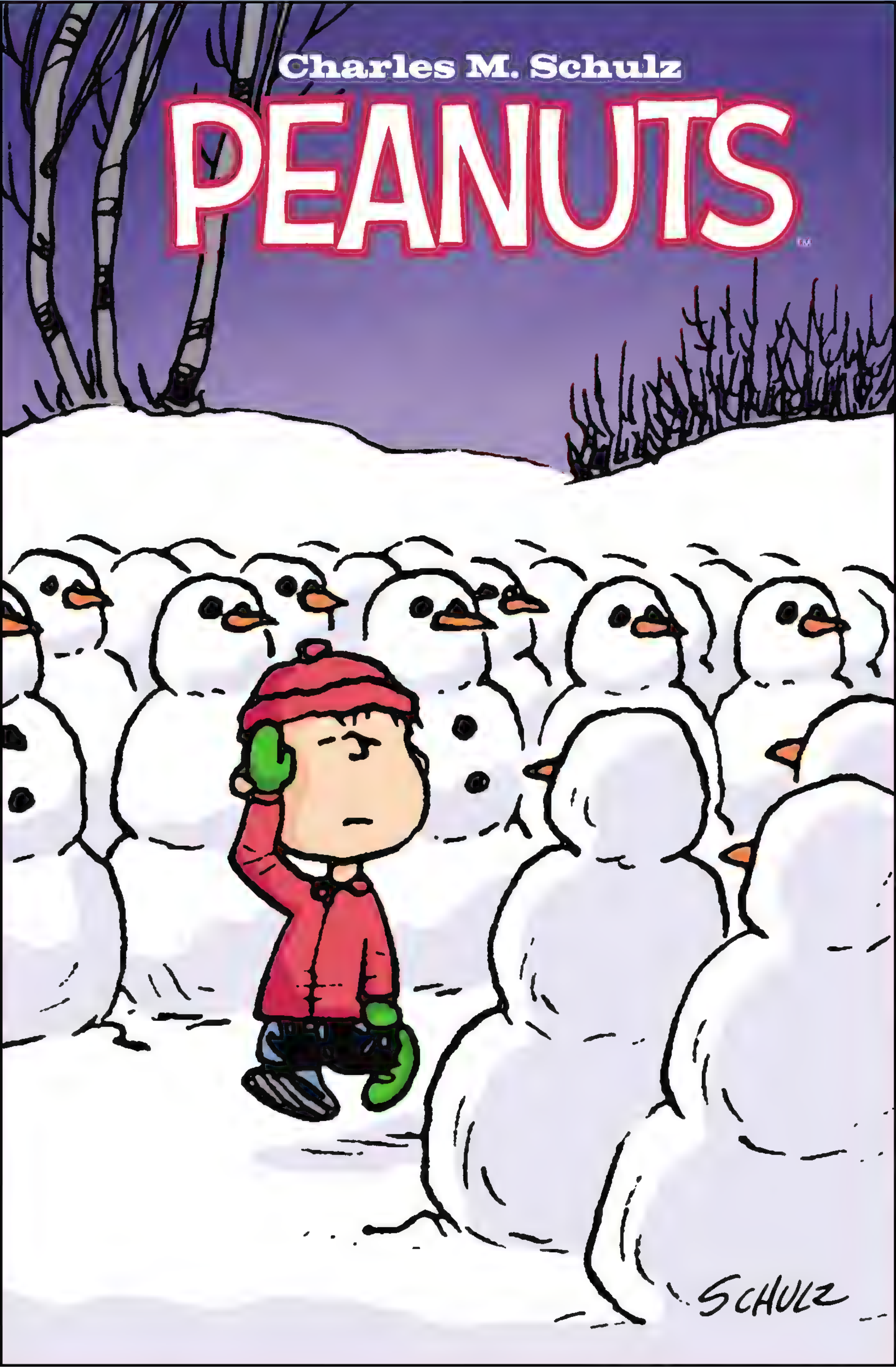
AAUGH!!



SCHULZ

By Charles M. Schulz
Design by Iain R. Morris

mal muller in 1964 a 9th grade student



by Charles M. Schulz
Color and Design by Donna Almendrala

in a matter of minutes

Charles M. Schulz

PEANUTS



Pencils by Vicki Scott
Inks by Paige Braddock
Colors by Art Roche
Design by Iain R. Morris

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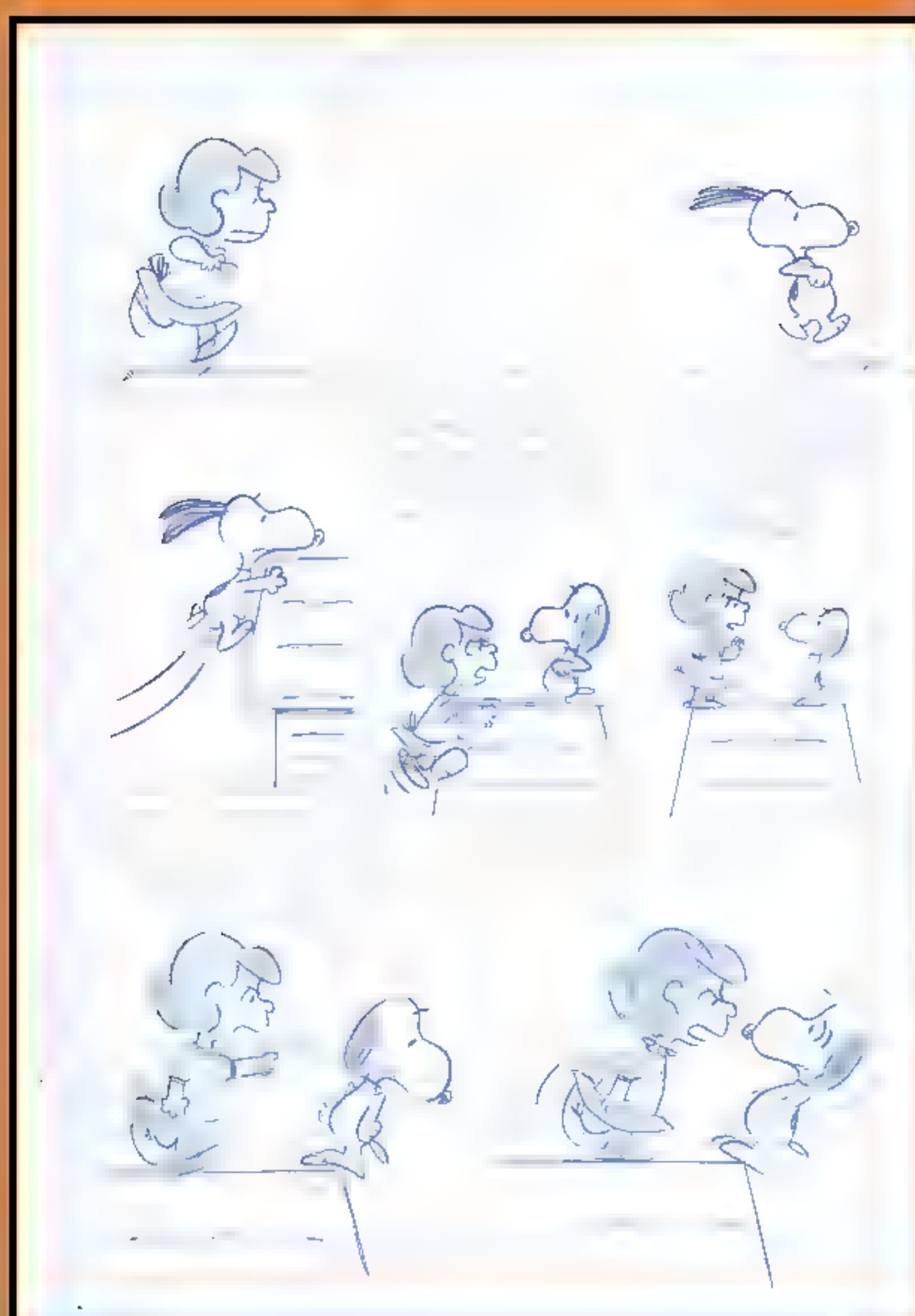
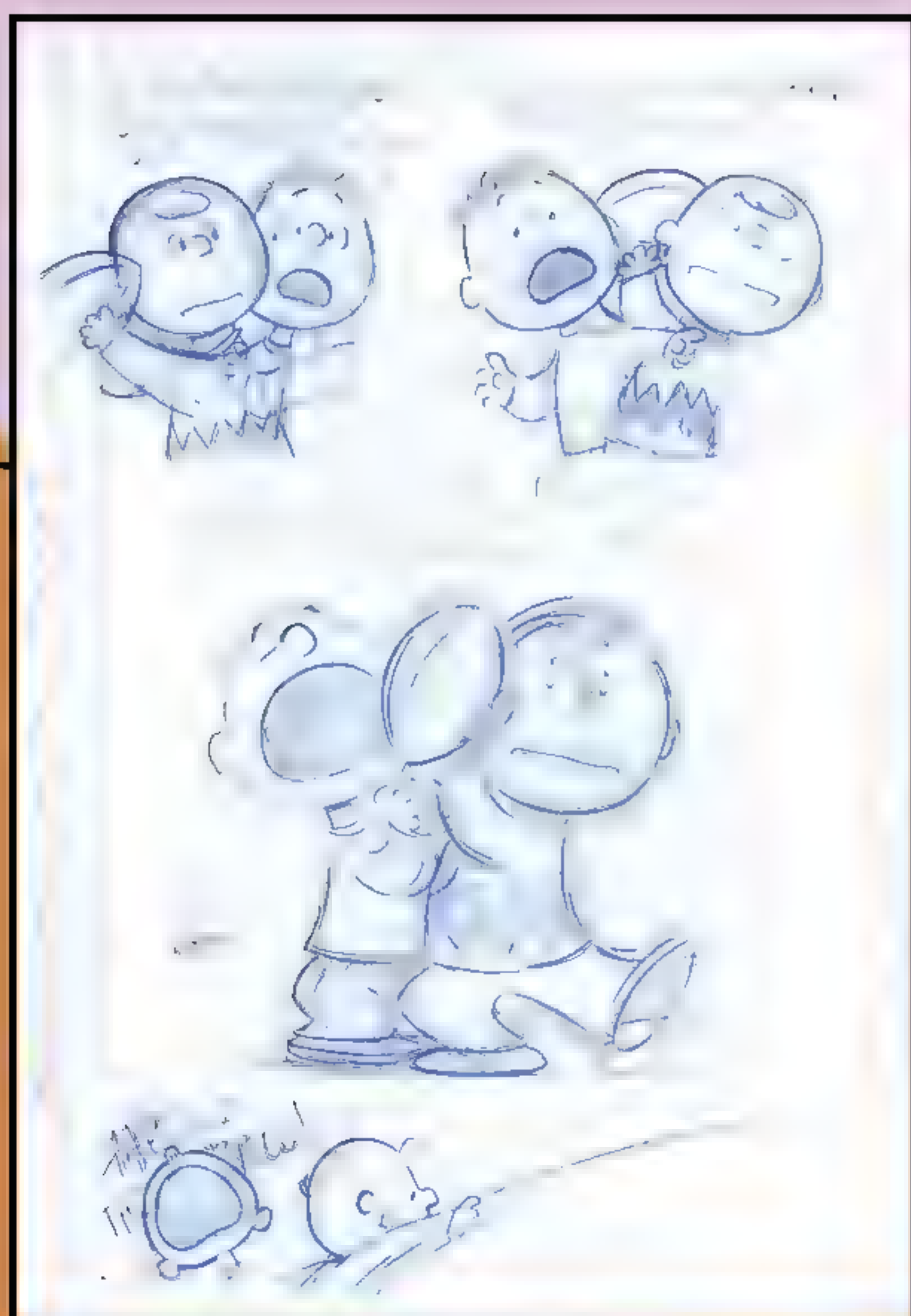


by Charles M. Schulz
Color and Design by Donna Almendrala

in a cell a matter of minutes

conclusion a Matta Villavieja

Behind the Scenes



BEHIND THE SCENES WITH **VICKI SCOTT**

Matthew Sullivan

Do you have a favorite character to write for?

This varies, but right now I am digging the Marcie and Peppermint Patty duo. As a kid I didn't care much for Marcie, but now I get how it's Marcie that makes the comedy team so funny.

Do you have a favorite character to draw? Are there any characters who are particularly challenging to render?

I have my good Snoopy days and my bad Snoopy days. He can be really natural and fun for me to draw, but sometimes I struggle to get him to look right.

Have you discovered anything about Charles Schulz's work that you hadn't noticed before since working on the series?

More than that he's a genius? I am always astounded by how much he can say with such minimal line work.

What has been the most challenging part of writing/drawing PEANUTS stories?

The most challenging part of working on these comics is also the part I enjoy the most. The trick is writing and drawing in Sparky's voice, using his view points and championing his causes. My goal is to get as close to his work as possible, which is a Herculean task, but a job isn't fun unless it's hard, right?

Any advice for aspiring writers and artists?

The most surprising part of working on these Peanuts comics is how collaborative the process is. My advice to aspiring writers and artists is to let lots of other people look at your work and find a way to hear their responses constructively. It's terrifying in the beginning, but the feedback helps to locate problems so they can be solved, and a good review really helps keep you going!

In "Woodstock's Lonely Day" and "How To Be A World Famous Author" you pair Snoopy and Woodstock together and explore their unique friendship, is there anything about the duo you like in particular?

Woodstock was my favorite character when I was really little. I like how cute he is and his complex little personality. I love when Woodstock gets mad and kicks things, but I also love when he tells jokes. He brings out different sides of Snoopy that none of the other kids can. He can be a sensitive friend to Woodstock, but he can also be a tough boss.

BEHIND THE SCENES WITH JEFF DYER

Do you have a favorite character to write for?

My favorite character can change, based on how I'm feeling, the kind of day I'm having, or the story I'm writing. I guess the character that comes most easily for me is Lucy. She can get away with things that other characters never could. I'm surprised how fun she is to write because I don't consider myself to be a crabby person (most of the time, anyway).

Have you discovered anything about Charles Schulz's work that you hadn't noticed before working on the series?

Writing for PEANUTS has forever changed the way I look at the strip. I used to read it purely for enjoyment, but now I dig into the strips to find inspiration for the new stories I create. Being a writer on PEANUTS has made me scrutinize the work more than I ever did as a fan. I'm still a huge fan, of course, but I now look for patterns, recurring characters, and themes that can be expanded upon.

Do you have any insight to share about PEANUTS?

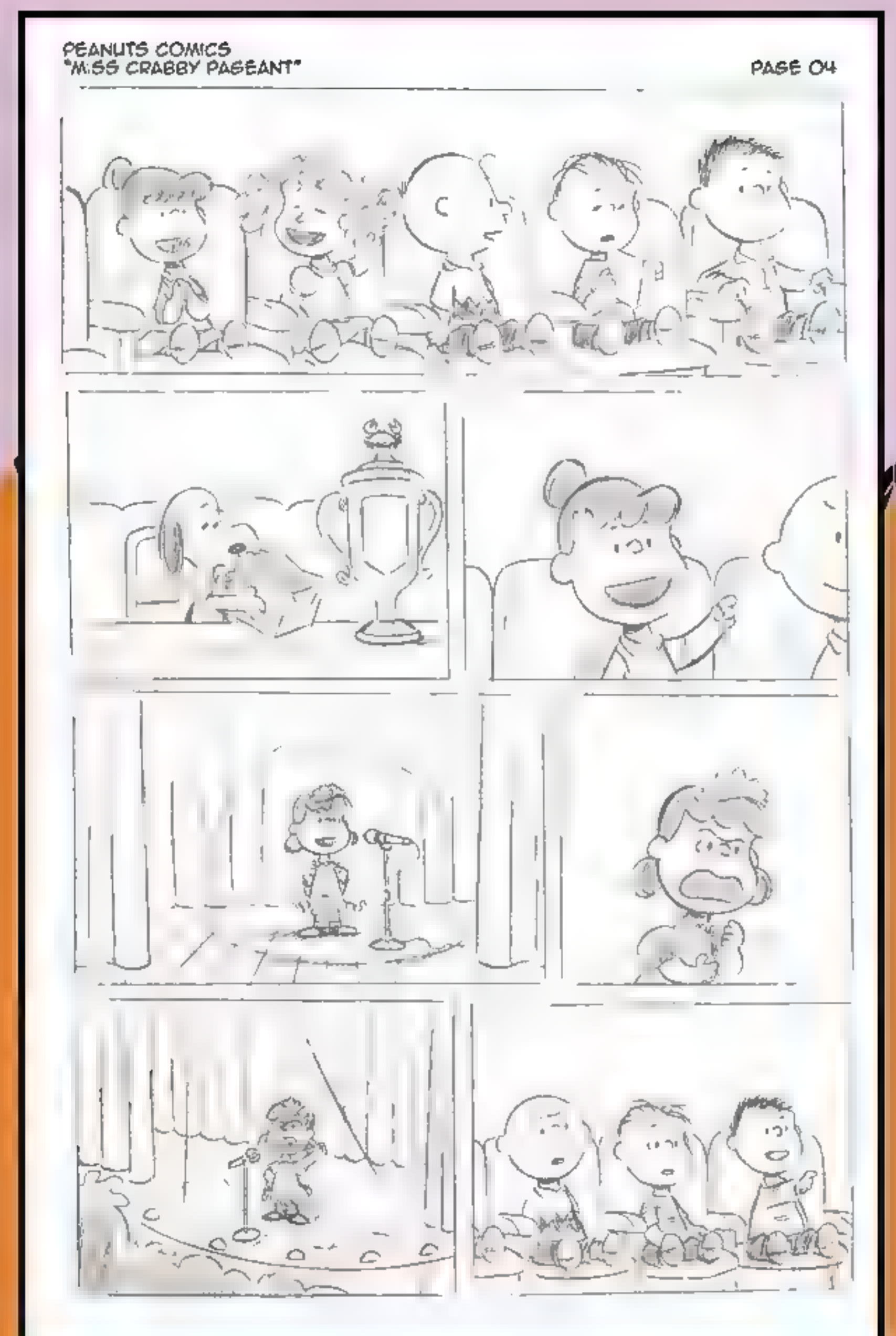
I grew up, like many, watching "A Charlie Brown Christmas" and the other TV specials. That Vince Guaraldi music! So awesome! I read the comics in the newspaper with my dad, inspiring me to create hundreds of my own comic books as a kid. PEANUTS helped shape my life. I adore PEANUTS and working on this book is the fulfillment of a lifelong dream. It's even beyond that, because I never dreamed this was possible.

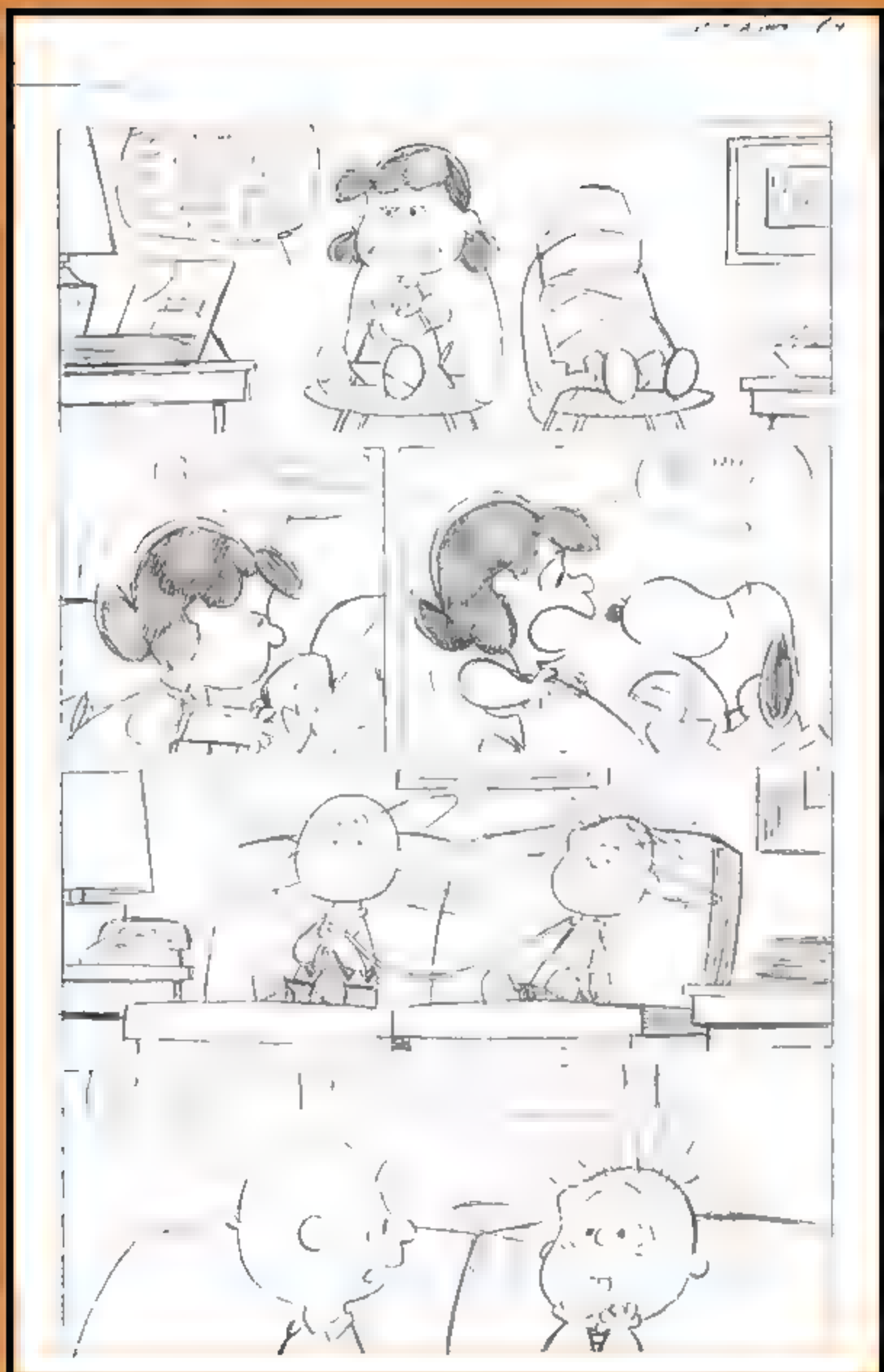
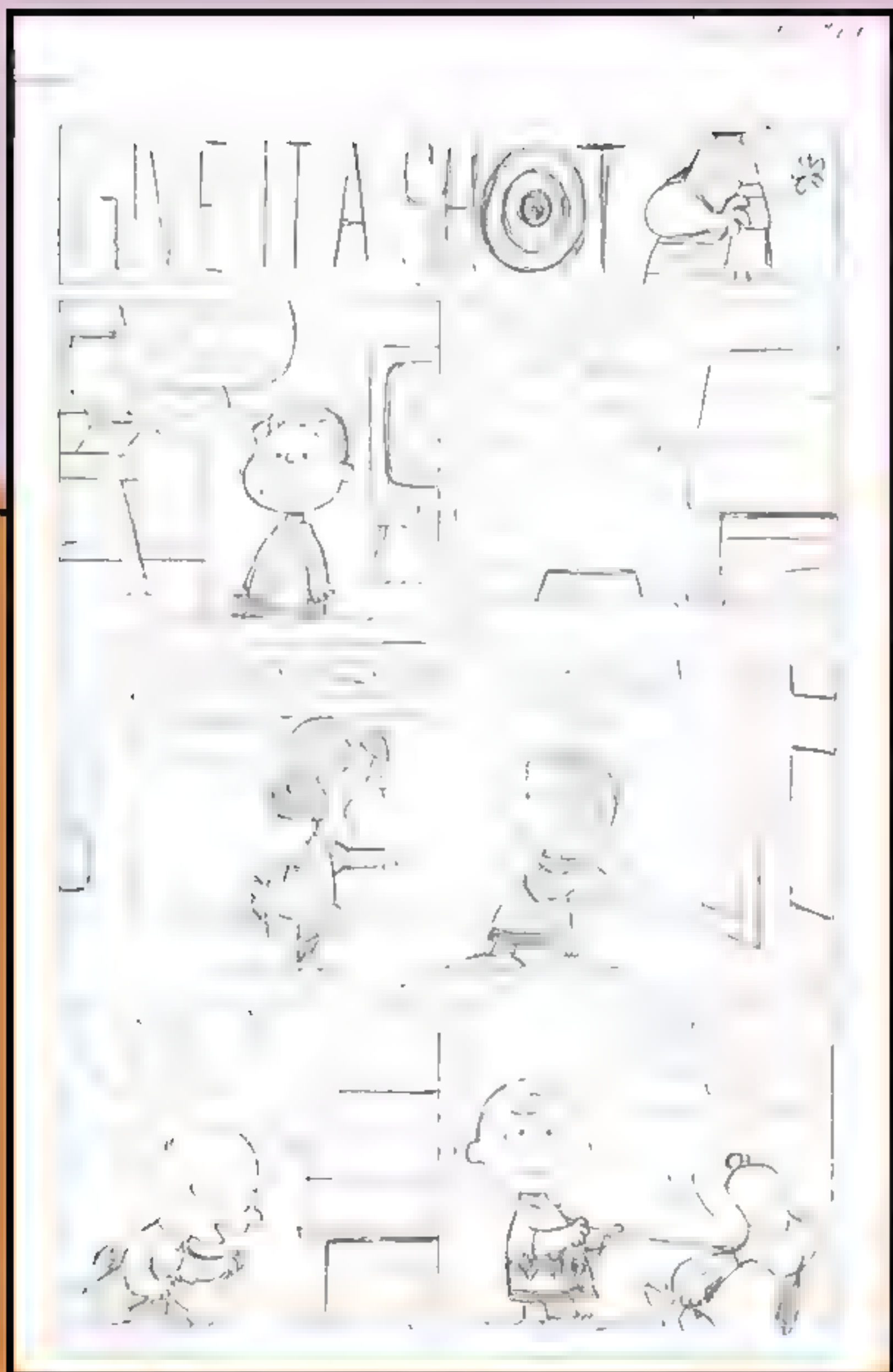
What has been the most challenging part of writing PEANUTS stories?

Because the characters are so iconic and part of our culture, I can't make any drastic changes to the fabric of the strip or if no longer resembles PEANUTS. As a writer, I must stay true to the vision established by Mr. Schulz while hoping to bring something new. That's a tremendous responsibility and one I do not take lightly. Good grief!

Any advice for aspiring writers?

Life can surprise you with wonderful twists and turns, just like a good story. Any success I've achieved as a writer can be attributed to professionalism, patience and persistence. Talent is just a small part of the equation. I think striving to be a good person and a hard worker are far more important.





BEHIND THE SCENES WITH **ROBERT POPE**

Matthew Sullivan

Do you have a favorite character to draw?

Lucy is probably the most fun to draw. I think I understand her underlying structure best. Snoopy is a close second.

Are there any characters who are particularly challenging to render?

Linus' hair is both specific and random at the same time. Incredibly difficult, but fun!

Have you discovered anything about Charles Schulz's work that you hadn't noticed before since working on the series?

How spontaneous the line-work is. How often he breaks his own rules. How much precision and detail is hidden in what, on the surface, appears to be a very simple graphic.

Do you have any insight to share about PEANUTS?

I have MANY artistic influences, but only one hero, Charles M. Schulz. Not a day goes by where I don't pick up one of my dog-eared PEANUTS PARADE books or paperbacks and immerse myself in his world. I continue to marvel at how skilled he was at giving each and every character his or her specific "voice." The whole range of human emotion, right there in black and white. Simply amazing.

What has been the most challenging part of drawing PEANUTS stories?

Trying to honor Sparky as best I can and maintain the integrity of the strip in the comic book medium. That, and Linus' hair.

Any advice for aspiring artists?

Alas, the usual: draw, draw, draw, observe, observe, observe. More or less my entire childhood was spent at my mother's kitchen table drawing.

"Give It A Shot" looks like it was a fun story to draw, Snoopy has some wild expressions in this story, how do you go about creating the visuals for a story like this?

After reading the script, I spend quite a bit of time thinking; thinking of images from PEANUTS strips and books which can be used for inspiration where possible. Many times the visuals I draw are a synthesis of several cartoons I remember fondly, visuals that blend together to help me create a "new" drawing that, hopefully, remains faithful to Schulz' aesthetic.

BEHIND THE SCENES WITH NAT GERTLER

Do you have a favorite character to write for?

Sally's ability to rant, if not always logically, is fun for a writer to exploit.

Do you have any insight to share about PEANUTS?

You can understand a lot about the characters in terms of what they want but do not get. Lucy wants Schroeder, but doesn't get him; Schroeder wants to be left alone, but doesn't get that; Charlie Brown wants respect, Sally wants the world reshaped, and so on. Their frustrations drive much of the humor.

What has been the most challenging part of writing PEANUTS stories?

Trying to use Schulz's full creative palette. He would have very actiony strips, and very talky ones, inspiring ones and insulting ones, ones that were silly gags and ones that were philosophical and even spiritual. It's too easy to fall into trap of using just one of his facets.

Any advice for aspiring writers?

Always be thinking about what your character wants; that's what decides what they will do. I think that's good advice for everyone, whether they want to make comics or not.

Where did the inspiration for stories like "Joe Stock-car" and "New Shoe Zoom" come from?

I always loved how Schulz would have Snoopy dropping into a new persona for a week, and between the different motorsports Snoopy had tried and the stock car racing work in my background--I used to write official NASCAR comics--putting him behind the wheel seemed natural. I even structured it like a week of daily strips; you can read the story as six four-panel gags with the idea of the story reintroduced at the start of each one.

"New Shoe Zoom" just came from remembering that extra energy that new sneakers seemed to have when I was a kid. You can always take a small thing from your own life and throw it at the Peanuts characters--they're mostly well fleshed out characters, so they'll have their own reactions to it, and there's your story!



BEHIND THE SCENES WITH **ANDY HIRSCH**

by Matthew Sullivan

Do you have a favorite character to draw?

Lucy is fun one to draw, for sure. She has an unrivaled collection of glares and grimaces to pick from.

Are there any characters who are particularly challenging to render?

I have my good Snoopy days and my bad Snoopy days. He can be really natural and fun for me to draw, but sometimes I struggle to get him to look right.

Have you discovered anything about Charles Schulz's work that you hadn't noticed before since working on the series?

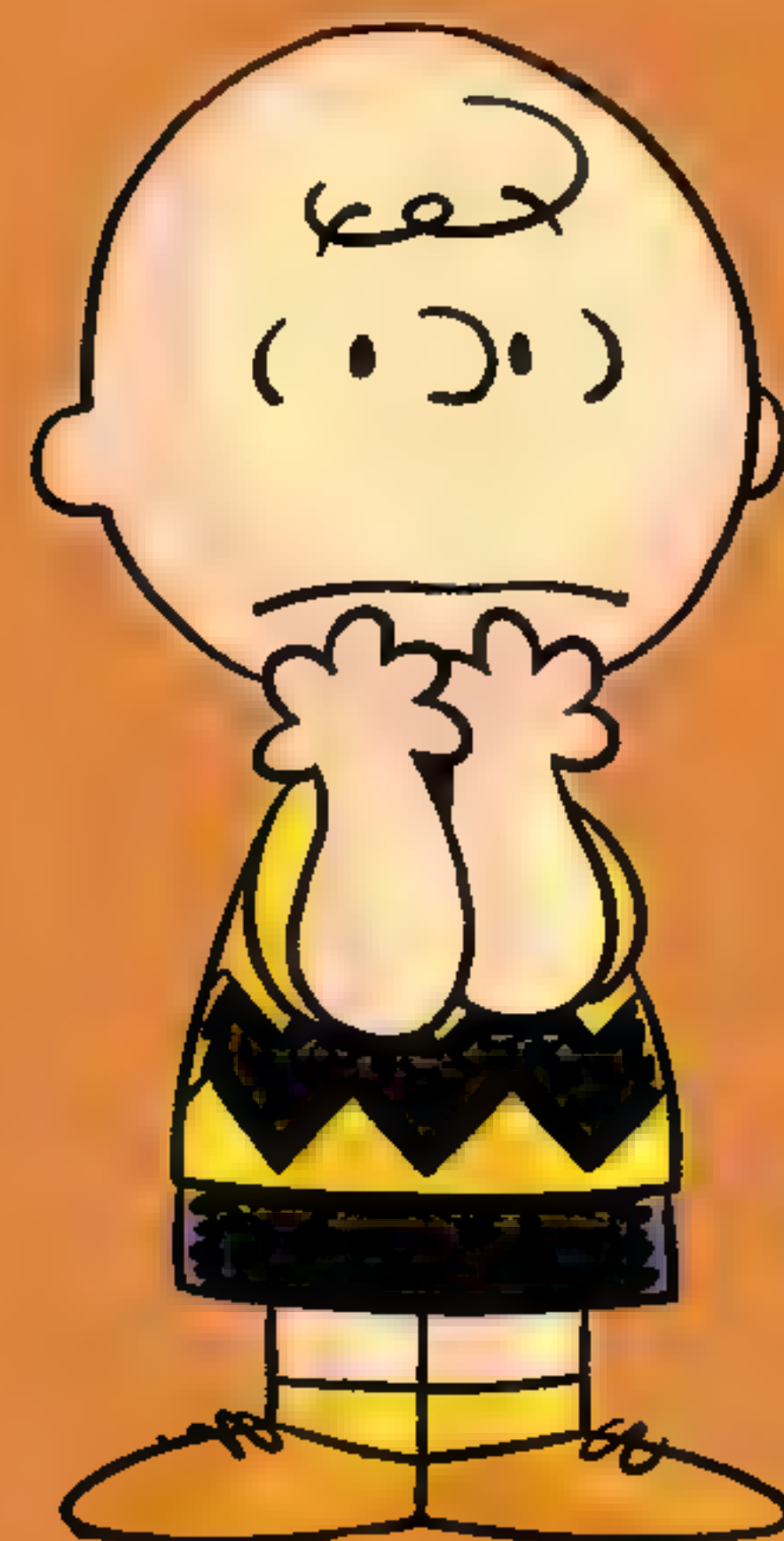
Going back and researching Schulz's work really drives home just how much his style changed over the years. As time goes by, he whittles down his artwork to just the essential lines. There's nothing extraneous in a PEANUTS comic.

What has been the most challenging part of drawing PEANUTS stories?

The most surprising part of working on these Peanuts comics is how collaborative the process is. My advice to aspiring writers and artists is to let lots of other people look at your work and find a way to hear their responses constructively. It's terrifying in the beginning, but the feedback helps to locate problems so they can be solved, and a good review really helps keep you going!

Any advice for aspiring artists?

Don't give up! Draw every day, and try to learn as many parts of the artistic process as you can.



BEHIND THE SCENES WITH SCOTT JERALDS

Do you have a favorite character to draw?

I enjoy drawing Charlie Brown, Linus (although drawing his hair right is a bit tricky) and Snoopy the most.

Are there any characters who are particularly challenging to render?

I seem to get Lucy in the majority of the stories I have drawn and she's a bit challenging at times.

Have you discovered anything about Charles Schulz's work that you hadn't noticed before since working on the series?

Charles Schulz's work is deceptively simple and looks easy to draw, but his was a very personal style. He definitely drew from his heart and put every bit of himself into every panel of his comic strip.

Do you have any insight to share about PEANUTS?

Like anyone that draws, I have been drawing these characters since I was 5. That being said, as I stated before, these characters are deceptively simple. In drawing these iconic characters and trying to capture Schulz's style I find that if you are off a fraction of an inch, it ruins the look of the characters completely, so you really have to step back and analyze what you've done compared to the source material.

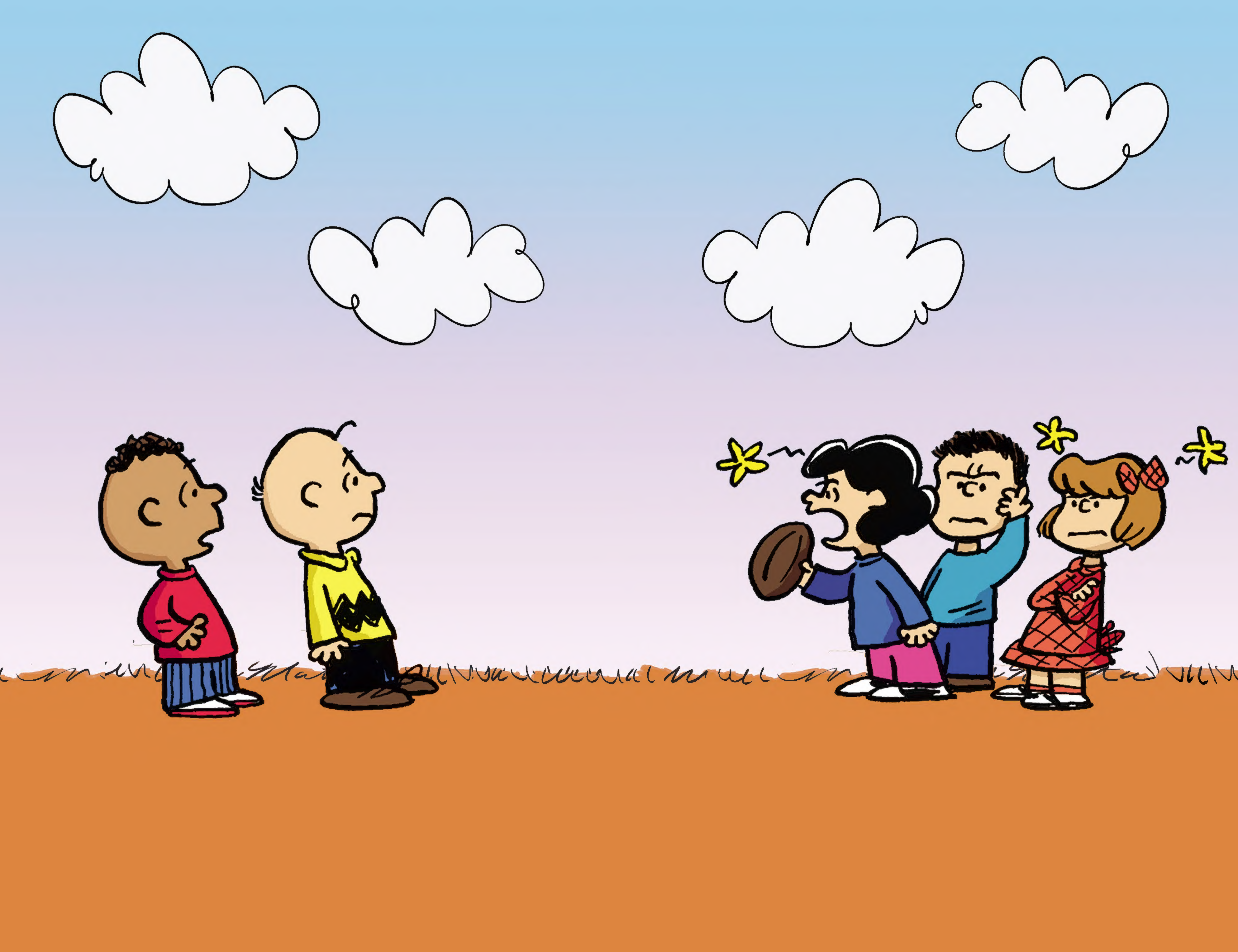
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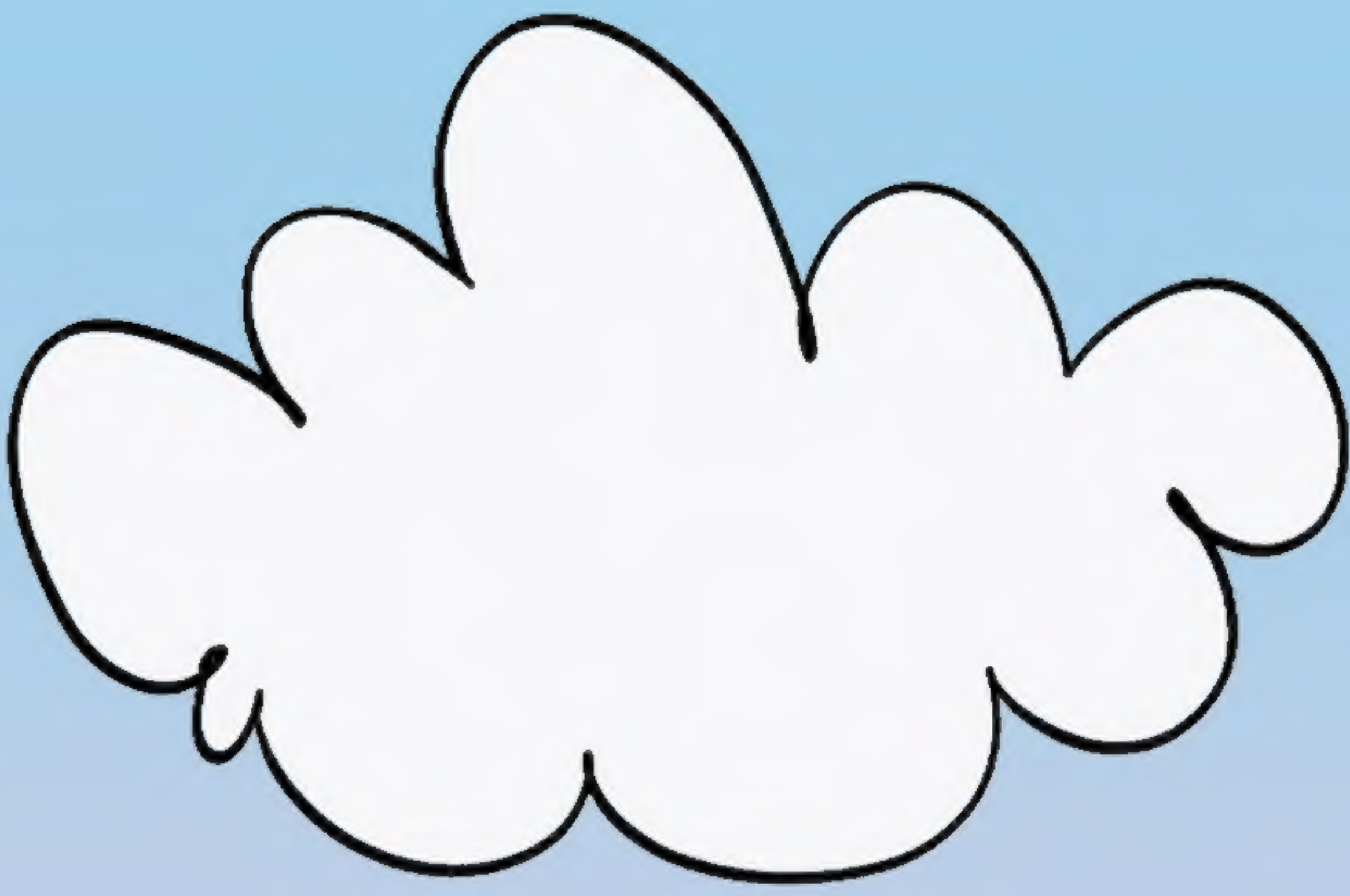
Capturing the spirit, the staging, the look and the overall feeling of what Charles Schulz made look so easy.

Any advice for aspiring artists?

If you draw, draw all the time because you can only get better. I've worked in animation for years and I primarily work in print now (comic books and children's books) and when I was a little kid living in the mid-west, every comic book and kid's book I got I would pour over and study--every panel and drawing. Now that I work on comic books and children's books I constantly think that there's some little kid living in the mid-west poring over and studying every panel and drawing that I've done, so I really try to be as precise as I can be with every line that I draw.







Charles M. Schulz once described himself as “born to draw comic strips.” Born in Minneapolis, at just two days old, an uncle nicknamed him “Sparky” after the horse Spark Plug from the “Barney Google” comic strip, and throughout his youth, he and his father shared a Sunday morning ritual reading the funnies. After serving in the Army during World War II, Schulz’s first big break came in 1947 when he sold a cartoon feature called “Li’l Folks” to the *St. Paul Pioneer Press*. In 1950, Schulz met with United Feature Syndicate, and on October 2 of that year, PEANUTS, named by the syndicate, debuted in seven newspapers. Charles Schulz died in Santa Rosa, California, in February 2000—just hours before his last original strip was to appear in Sunday papers.

in my Matta

SON OF ULTRON

"THIS FAN...
THIS MONSTER!"

